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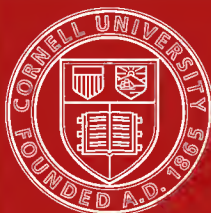
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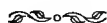
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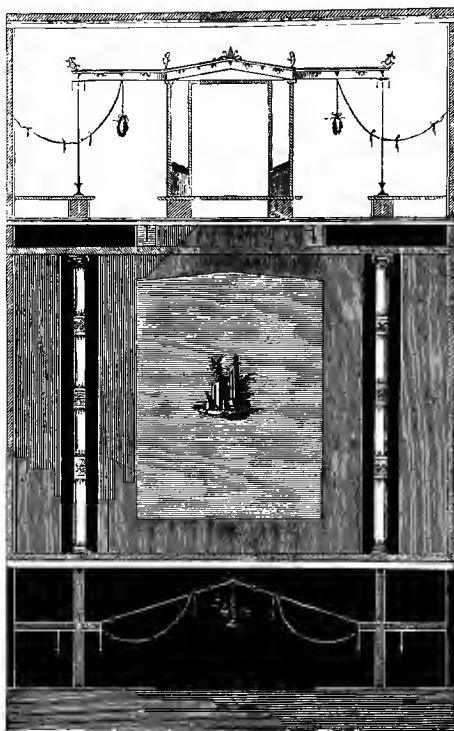
N O T E.

I N this, the first volume of *Illustrated Text-Books of Art Education*, the history of CLASSIC ART and the general summary of ITALIAN ART are written by Mr. Percy R. Head. The chapter on EGYPTIAN ART, the accounts of the rise and progress of the various SCHOOLS OF PAINTING IN ITALY—as well as the general criticism on styles—are added by the Editor.

The wood-engravings have been selected from the best available sources, and great pains have been taken to procure illustrations of each important School.

To ensure accuracy in dates and other biographical particulars, reference has been made to the latest authorities, especially to the works of Mr. J. A. Crowe. Any correction or suggestion of alterations will be very thankfully received by

THE PUBLISHERS.



WALL DECORATION, POMPEII.



P R E F A C E.

IT is no doubt the business of artists to educate the public in matters of art by raising the standard of taste through their own productions, whether these take the form of architecture, sculpture, painting, or the industrial arts. And it is equally without doubt that public opinion reacts, and not always too favourably, upon art, by creating a demand which can but rarely be up to the required level of taste and critical knowledge: and this must be the case so long as that class of the public which possesses the means of encouraging art remains for the most part in a Dogberry-like belief that the appreciation of what is excellent in architecture, painting, or sculpture "comes by nature."

To be born with a love for the arts is doubtless "a gift of fortune," which is possibly completely denied to many people; though, however small the natural gift, it can be encouraged into the right direction. There are some amateurs of art who have acquired in the course of their life a critical knowledge of the subject inferior to none—

their strong predilections leading them to devote themselves to it almost as though it were the business of their lives. This class of connoisseurs, or dilettanti, or amateurs, as they are variously called, has always existed in greater or less numbers wherever there has been any cultivation of art: but whereas the patronage of the arts was formerly confined to a small class, in the present day we have entered upon a new and different phase.

Within the last few years an interest in art—not unfrequently genuine enough—has sprung up, which is very widespread, and which is increasing far beyond the circle of the few highly cultivated persons who at one time constituted the amateur classes. But if this interest is to be more than a fashion—distinguishing itself chiefly in the opportunity it affords for quackery and advertisement among some so-called “art” companies and tradesmen—a definite and systematic knowledge of art must be its foundation.

The object of this series of Text-books is to provide that such a knowledge should form part of general education; and it would seem hardly necessary to point out the advantages to be gained from their use in this direction, did we not know of the strange belief alluded to above—that the appreciation of good or bad in art is a mere matter of taste. This belief does not extend to literature, the rudiments at least of which, far in excess of what is required for reading, writing, and grammar, are taught in all our higher schools. It is to be supposed, for instance, that the intention in teaching Greek and Latin in our public schools goes beyond the mere benefit to be derived from subjects requiring regular application; the knowledge

thus conferred forms at the same time a basis of the etymology of an important section of modern languages. The pupil surely is intended to combine with these advantages the foundation of a discriminative taste for the higher forms of literature, to the beauties of which his mind may be opened through the study of the best classic models. Something of the history of classic literature is also supposed to be acquired. Most boys, on leaving school, know at least who Homer, Æschylus, Virgil, and Horace were and what they did. They have probably learnt also how Virgil's epic is founded on Homer's; how Æschylus led the way to Sophocles and Euripides; they have learnt from Horace the various forms of versification which he used, and whence they were derived, and much more of the same kind; in fact, unless more than the usual amount of time has been devoted to athletics, they come away with a sufficient general acquaintance with fine literature to form their taste and to help them to pursue the subject in after life if so inclined.

But it is doubtful whether the large majority of boys would not be puzzled by any allusion to the names of Phidias or Michelangelo. They may have heard of Raphael because his cartoons for the Vatican tapestries are in this country, and they may have seen prints of Da Vinci's *Last Supper*; but there are very few who would come well out of an examination as to any other works of these great artists. As regards the rise, progress, culmination, and hardly contested decline of the various schools of art—Greek, Roman, Italian, Spanish, German, Flemish, French, English—for aught that the well-educated schoolboy knows of their history, it may be

said that the great men who were the instruments of change and improvement might as well have existed in the Eocene period, or in the planet Mars, rather than in our own globe, and in times with whose history he is otherwise familiar.

When the English public begins to understand that a knowledge of art requires just such a foundation of definite instruction as is given to literature, they will wonder that the subject is still as foreign to the curriculum of the English schoolboy as if the Greeks of old had been as destitute of art as the barbarous nations of the North whose languages he rarely deigns to study.

A smattering of drawing, it is true, has been at most schools within reach of those boys whose natural instinct has led them with more or less insistence in that direction, and this branch of education is becoming every year more general, and is improving in quality ; but unless under very able direction, this tends but little towards the cultivation of taste. We must have in addition an acquaintance with the great works of art that are standards of style ; such works, that is to say, as have received the sanction of cultivated men of all times. To have learnt to draw and paint a little, adds unquestionably a great zest to the pleasure to be derived from pictures ; but technical knowledge of this kind, and even great skill and originality as an artist, may exist in an individual in company with the most absolute indifference to any form of art that lies beyond his range of ideas ; and there are many cultivated men whose opinion on a work of art is much to be preferred to that of many artists. Be this as it may, it may safely be admitted that an acquaintance with

the history of art, combined with a good general education, is a better preparation for forming a genuine taste for the arts than the very moderate amount of practical skill which can be acquired during the ordinary school course. Not that this also is not equally desirable; a good system of teaching drawing should be found in every school, and all boys that are not absolutely incapable should learn to draw, but this is for other and obvious reasons which need not be dwelt on here. Briefly, however, it may be said that learning to draw, when once the stage of educating the hand alone is passed, tends to open the mind to the true aspects of nature: whereas the study of the history of art should promote a desire for a more intimate knowledge of the great works that have been done in past times, and of their authors; the mind will then begin gradually to classify and compare such representative examples as are to be found in the numerous museums and picture-galleries of the world, and will awaken to the beauties of the various styles of art; and thus the taste will be formed and the judgment improved, and a sounder criticism extended to the productions of the present time. It is only by such means, moreover, that it becomes possible to appreciate those sentiments of beauty which, struggling through the rigid surroundings of the early and undeveloped attempts of an artistic race, distinguish them from mere barbarism: appreciation which, to the possessor of a cultivated mind, so far compensates for the imperfect means of expression that the silhouettes of figures on an archaic Greek vase lose for him their grotesqueness, and foreshadow the beauty which receives its full expression in the Panathenaic frieze: and that he can discern,

in the sober and limited, though dignified, simplicity of Giotto's groups in the Arena Chapel, the profound thought and the feeling for the grander aspects of nature which are more obvious in the completely developed art of the Sistine Chapel and the Stanze of the Vatican.

It is not too much to affirm that the perception of this instinctive sentiment for form and expression which underlies the immature attempts of primitive art is necessary to the proper understanding of the productions of perfected genius ; and no one who is without it can be said to have more than a partial and unformed knowledge of the subject, and certainly has but little right to give opinions on the merit of this or that production ; for the whole of a most important and most interesting phase of art—that in which, with as yet imperfect powers of expression, the mind is striving with all its energies to give utterance to its emotions and its impressions of nature—is a sealed book to him.

Such investigation as this is one of the proper results of the study of art through its history.

When we consider the vastness of the subject, it cannot be expected that the Text-books which are here presented to the public will carry the learner far. Their limited size does not admit of their being much more than compilations, taking a general survey ; it is but a little learning that can be gained from them ; but, if this touch the right chord in the pupil's mind, and be acquired, as other subjects are acquired in his school course, with method and accuracy, it will act as an incentive to him to follow up the subject for its own sake, and will afford him that pleasure which can only be derived from intelligent appréciation.

The least that the future possessor of a fine house or a picture gallery can get from such studies will be an insight into his ignorance concerning things which surround him, and meet his eyes at every turn; and if his interest in them carry him but little further than the acquisition of a certain number of names and dates by heart, the mere fact that he has been taught these may be an indication to him of their importance; and thus his small store of acquired facts may add to his contemplation of pictures and buildings that respect which is always attached to matters learnt in youth, and perhaps lead him to gaze on them with a less vacant eye. In the endless Madonnas and Saints in the picture galleries abroad, he will possibly discern distinguishing features presenting unexpected points of interest; and he may discover in antique statues some further subjects of remark than that they commonly have broken noses.* To have learnt only that these things are worth looking at, may induce him to look at them, and perhaps care for them, which is a step towards being careful of them for their own sakes, and not for their money value only or because their possession conduces to his family dignity. This alone will be an enormous gain, for how many beautiful and priceless works of art have been suffered to go to ruin in our English country-houses, through sheer ignorance on the part of their possessors, the winter exhibitions of the Royal Academy and of the Grosvenor Gallery have too clearly shown.

* Tradition assigns to the playful exuberance of spirits in an English nobleman of the beginning of this century, who had a fancy for collecting marble noses, this very prevalent form of dilapidation. It is certain that many busts and statues wanting this feature are in otherwise flawless condition, so that they cannot all have suffered by accident.

But supposing a real and intelligent interest in the history of ancient art to be awakened, what a different aspect is given to the general course of a boy's studies ! For nothing humanises a people for us or brings them more within the range of our sympathies than an acquaintance with their handiwork. Some nations indeed, such as the ancient Egyptians, are known only through their art ; but how intimately we seem to know them ! It is hardly too much to say that we may become, through such works on Egypt as Lepsius's *Denkmäler*, acquainted with every detail of their domestic life. But putting aside such cases as this of the Egyptians—whose climate and habit of recording everything in painting have put us in exceptional communication with their daily life—we have only to think of the way in which history is taught in schools to understand what it might become if the schoolboy were given at the same time some knowledge of the art which played so important a part in the lives of ancient peoples.

He would learn that the Greeks of old, when once they had freed themselves from the fears of foreign invasion, had even more respect for pictures and statues than for the triremes and hoplites whose numbers are catalogued for him with such useless and wearisome minuteness—although his Greek history, which spares not a detail of their parish politics, will not give him the faintest hint of it.

Pericles, a stumbling-block to historians, who cannot make up their minds whether he was a patriotic citizen or an ambitious demagogue, will acquire a new, and possibly a higher, interest for him, as the patron who called into life the Propylæa and the Parthenon ("which alone suffice for the glory of Pericles," says a Greek writer) with

their matchless sculptures and paintings—that Parthenon whose statues, two hundred years ago nearly perfect, now present but a few fragments, mutilated torsos, without hands, without feet, with hardly a face unbroken, yet sufficient in their ruin to make us wonder how imperfect humanity ever achieved such perfection; and doubt while we stand before them whether the most renowned Italian art of the sixteenth century be not separated from them by a gulf as wide as that which divides the art of our own time from that glorious period of the revival. The Propylæa* again, so daring and magnificent in its structure, and so beautiful in its detail that the Greek writers invariably give it the first place in their accounts,—mentioning it even before the glories of the Parthenon—and which was regarded with such envy by the other cities of Greece that Epaminondas was desirous of having it transported bodily to Thebes†—these are the works of Pericles that will shed lustre on his name for ever, and with them will live the names of the great artists of whose existence the schoolboy has been kept in perfect ignorance.

Mummius, on the other hand, lives in history as the great Roman who finally subdued the degenerate Greeks, and reduced their country to a Roman province. In the history of art he is held up to execration as having wantonly razed the beautiful Corinth (more beautiful perhaps than Athens) to the ground, and left not one stone of her glorious “monuments of fame and strength and art”

* A building flanked by wings—the entrance to the Acropolis.

† See Beulé's *Acropole d'Athènes*, where he gives quotations from various Greek writers: all to the effect that the Propylæa was considered the chief glory of Athens.

standing on another, while he brutally and roughly despoiled it of such of its works of art as could be carried away.*

It seems hardly doubtful, then, that it would be well if our future statesmen could have it impressed on them in their youth, that some meed of the glory which Pericles has received will be their due whenever their encouragement of the fine arts tempts them to go further than the annual votes which they give with a grudging hand to the three museums of London—votes which are cut down or withheld by whichever party may be in power on the slightest excuse.† And it will be well also if our future Mummiuses shall have been taught as schoolboys that works of beauty and skill have a value in themselves independent of their market price. The laws of civilised warfare, it is true, are in the present day opposed to the unnecessary destruction of works of art, or indeed to wanton destruction of any kind; and English generals, as they are the bravest, so are they the most humane, and the first to be considerate

* That he saved and sent to Rome the works of art, is probably due purely to a suspicion of their commercial value; for the works were put up for sale, and when he heard how large a sum had been offered by Attalus for a celebrated picture of *Bacchus* by Aristides, he withdrew it from the sale and placed it in the Temple of Ceres. The extent of his appreciation of their beauty may be gathered from the fact of his threatening his soldiers that if they broke any of the statues in removing them they would have to provide new ones.

† The vote for the National Gallery was withheld for seven (or was it nine?) years on the ground of a large purchase of pictures by the last Liberal Government; and it was only by the head of the late Government making himself personally responsible to Parliament for the unauthorised expenditure during this period of cataleptic suspense, that the Director was enabled to obtain certain valuable pictures which have lately been added to the Gallery.

on this point; but these laws have not yet been made to apply fully to our dealings with so-called barbarous countries; a little respect, for instance, for the beautiful work of men's hands learnt as a lesson in youth might have prevented the truly barbarous demolition and looting of the famous Yuen-min-yuen, the summer palace of the Emperors of China.

Respect for the work of men's hands—this is indeed one of the most desirable lessons that may be learnt from the history of art; and this whether the artificer be barbarian or not; for we must remember that much of what we admire has at one time or another been thought barbarous. To an architect of the last century the stained glass of Salisbury Cathedral was only fit to be taken out and (it is said) thrown into the city ditch—not to be replaced by other more worthy, but simply to be destroyed as barbarous and offensive to the eye—and the numberless gems of Gothic fretwork in wood and stone that have perished, the victims of churchwardens' improvements, will never, alas! be known. Manifold indeed are the ways in which destruction has fallen on the priceless productions of world-famous artists. War, greed, sectarian hatred, religious zeal, popular fury, the prurient fanaticism of individuals, natural decay, accident, neglect, restoration, have all had their hand in the destruction of works of beauty and skill, which not only can never be replaced, but of which the like will never be seen again. It is the fate, unluckily, of pictures, especially when painted on walls, to perish under the changes which progress makes indispensable; and architecture cannot but suffer under the same inevitable law. But sculpture may

more easily be preserved ; yet of all the famous statues of the most famous period of Greek art, how many remain ? The treasures of art of which Constantine despoiled the shrines of Greece and Asia Minor to enrich his new city,—treasures which included the most celebrated works of Phidias himself,—have perished every one.

Alaric the Goth, besieged in Elis,—encamped on soil virgin of war,—destroyed for the value of the metal the 3,000 bronze statues with which successive victors in the Games had adorned the inclosures of Olympia. The Parthenon with its sculptures, alone, by what would seem a miracle,—for Athens, like Olympia, was “blasted by his baleful presence” *—lived almost unscathed for 2,000 years amidst wars and changes of dynasty, escaping the senseless ravages of the Roman soldiery, Republican and Imperial, no less than the religious fervour of the early Christians, to perish no longer ago than the reign of our James II. by the bomb-shell of a Venetian battery.

The burst of religious ardour excited by Savonarola induced many of the Florentine artists to bring most precious works to be burned, like heretics, at the bonfire in the Piazza Granduca, a lamentable act of piety which did not save its instigator from a like dreadful fate. Popular fury destroyed Michelangelo's bronze statue of Julius II. at Bologna two years after it was completed ; and not a vestige remains, not a fragment of a wax model, not a sketch, to give us the slightest clue to the aspect of one of his greatest works—unhappily, one of the few which

* Gibbon goes on to say, “And, if we may use the comparison of a contemporary philosopher, Athens itself resembled the bleeding and empty skin of a slaughtered victim.”

be quite completed. Accident buried his illustrations to Dante's *Divina Commedia* under the waves of the Gulf of Genoa, while fanaticism burned or cut to pieces his *Leda*, one of the two easel-pictures which he painted in his lifetime. And neglect—how many famous works utterly lost has it not to answer for? And restoration! If the world were not awakening to the horrors that have been committed in its name, the unique and beautiful Basilica of St. Mark's at Venice—left almost intact from the eleventh century until to within the last five-and twenty years—would have had but a poor chance of not being renewed into a vulgar and showy semblance of its former glories. And how many a celebrated picture is now a wreck, like Leonardo da Vinci's *Last Supper*, the result of neglect and restoration working, like Sin and Death, in complete accord.

The list might of course be extended indefinitely without trouble; but the moral to be drawn is undoubtedly this: that there is hardly one of the causes of loss enumerated above, whose fatal action a spirit of reverence for the arts might not have modified; for even accident and what is called natural decay are generally the result of neglect or want of precaution.

That the foundation for such a spirit exists in the present day is not to be denied; the interest in discovering, collecting, and preserving works of art of all kinds is a sufficient sign of it; but if it is to last and to be of real service, it must be founded on a knowledge which shall be both genuine and liberal. It cannot be denied that in this respect, in spite of all that is talked and written in sincerity or cant on the subject of art, we are hardly better off now than formerly; a satisfactory knowledge of

art will still be found only among those who practise it—(a much larger class undoubtedly than hitherto)—and with a few earnest lovers of it, such as have in all times assisted by their enthusiasm. Outside, the taste, though widespread, is desultory, following a fashion; or, as is too frequently the case, acquired at second-hand from the writings of enthusiasts; and admirable as these are for kindling in healthy minds an ardent love for art and beauty, they lead as surely as ignorance itself to a dangerous spirit of intolerance and iconoclasm: foolish disciples are only too apt to make these writings an excuse for indulging in prejudices no less objectionable than the prejudices of sectarianism, for with the love for what is called the “good cause” comes easily the hatred and desire for the destruction of all which is considered to be opposed to it.

But there is nothing new in proclaiming the benefits to be derived from knowledge, and it would be easy to fall into truisms and platitudes by extending these observations. The standard of merit in the production of works of art and manufacture cannot be raised solely by the increased opportunities for study afforded by galleries and museums to artisans and others. Immense efforts are made to spread the knowledge of art by these means,* and the public collections are largely visited by the people, and, to a moderate extent, by the educated classes, as a source of amusement; but it is absurd to expect that a mere desultory wandering among cases of pottery and metal-work,

* Excellent handbooks to the various classes of industrial art are published for the South Kensington Museum, and are most useful (and much used) guides to the proper understanding and appreciation of the objects in the museum.

or a rapid survey of specimens of painting from every school of Europe on an occasional holiday, should have an educational effect—however predisposed to intelligent admiration the visitor may be—without some basis for discrimination and comparison. Previous instruction is indispensable; and especially from those classes who are in a position to encourage production have we a right to expect sufficient knowledge to act as a guide to the producers; and such knowledge as these Text-books are designed to give cannot but be of some use in forming taste and counter-acting the evils of ignorance: on the other hand, if the instruction of the pupil in art cannot be made to include all that they are meant to teach,—and it would be nothing less than a calamity if the class of instruction that has formed the usual course in our public schools were to be made subordinate to the teaching of either Art or Science—it would at least be possible for him to acquire as much as should keep pace with his history lessons; so that while he learns what they teach him about Emperors, and Demagogues, and Generals, he may not be uninformed concerning those great creations of Art which have lasted longer than these heroes or their deeds, and which need never decay, but for the passions or indifference of men.

EDWARD J. POYNTER.

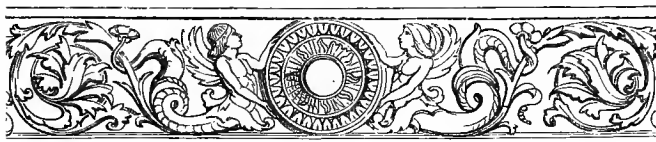
May, 1880.

POSTSCRIPT.—In my capacity of editor of these volumes I have made considerable additions to Mr. Head's careful and well-written summary of the History of Classic and Italian Painting; especially to the accounts of the

earlier Schools where it was important to show the connection which existed between them, and the means by which art spread from one part of Italy to another. The lives of certain men of the fourteenth and fifteenth centuries have thus been dwelt on at some length, partly because they themselves stand out as artists of exceptional genius (such was Mantegna), to whom it is advisable to direct the student's attention, and partly because of the influence they exercised on other artists and succeeding generations. The greater names of the sixteenth century can better take care of themselves; accounts of their life and times are easily accessible; and artists of the decadence, however brilliant, are of little importance in history. In the process of tracing the development of art in these earlier centuries it is hardly necessary to say that I am greatly indebted to the invaluable volumes of Messrs. Crowe and Cavalcaselle for my brief summaries. The criticisms on the style of the various artists, on the other hand, are derived from my own notes and observation.

The form in which the work is published has naturally rendered it impossible to provide many new engravings; but the examples have been selected with great care, so as to convey a consistent impression of the characteristics of each painter, and to illustrate the progress of the art.

E. J. P.



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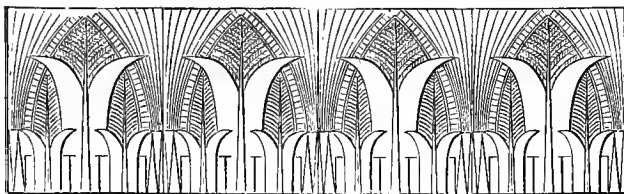


BY BENOZZO GOZZOLI (ABOUT A.D. 1460).

CLASSIC

AND

ITALIAN PAINTING



CLASSIC AND ITALIAN PAINTING.

CHAPTER I.

PAINTING IN EGYPT.

ALTHOUGH the art of painting was known and commonly practised in Egypt and Asia Minor, long before even its rudest forms would seem to have existed in Greece, it was in Greece that it first attained to a degree of development which entitles it to rank as a fine art.

The art of Egypt was in many respects so primitive, and so trammelled by its peculiar formalism, that it belongs rather to the domain of archaeology than of aesthetics. The specimens of Egyptian painting which remain to us, however, are in such abundance that a short account of the art as practised by them is necessary, and cannot but be interesting, especially as it is probable that the Greeks in early times learnt much of their art from the Egyptians.

In Egypt, painting and sculpture were intimately combined, and it is supposed by some that all the sculpture

was painted, including the colossal figures, which are such a prominent feature of Egyptian art, and that only objects in metal remained of their natural hue. It is doubtful, however, whether the large statues of their gods and kings, and the figures of sphinxes, lions, and rams, which were executed in granite or sienite, were ever painted. The beautiful polish which was given with such an expenditure of labour to these hard materials (in themselves so beautiful) would seem to be senseless and wasteful if it was afterwards to be concealed with paint; nor

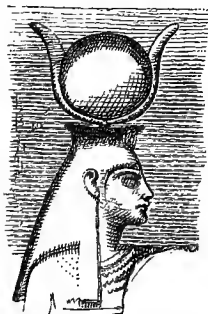


FIG. 1.—GODDESS HATHOR.

is it easy to understand how the paint would have held to so smooth a surface. With these exceptions, however, we may say that the Egyptians enlivened every work of art and manufacture with colour. The insides and outsides of their houses, of their temples, and of their tombs were covered with pictures and hieroglyphs. Their furniture was either painted or inlaid with coloured wood and ivory; the mummy cases and all wooden figures were painted, their jewellery was enamelled, their pottery was coloured, multitudes of small ornamental objects, with which they decorated their houses and their persons, were made of porcelain or glass of a beautiful blue, and they had moreover the art of making glass of various colours like the Venetians. Colour was everywhere.

It is with their pictures however that we have to deal; these and the hieroglyphs, with which the walls and columns of the temples are universally covered, were first



FIG. 2.—KING RAMESES II. STORMING A MOUNTAIN FORTRESS.

IN THE TEMPLE AT IPSAMBOOL.

Egyptian. Time of the Nineteenth Dynasty.

carved in the sandstone in a kind of bas-relief peculiar to Egyptian monuments, in which, although the pictured objects are in relief, they are sunk beneath the flat surface of the wall (Fig. 1). The surface was then covered with a thin coat of fine stucco, which did not destroy the



FIG. 3.—THE SONS OF KING RAMESES II.

delicacy of the carving, and on this the painting was done. The subjects of these pictures vary but little. The most important represent the victories of the king in whose reign the temple was built. The king, invariably of gigantic size, while the other figures are generally small in proportion, fights in his chariot or on foot, and is seen slaying his enemies either with a bow and arrow (Fig. 2) or with a battle-axe, or with a falchion of peculiar shape. The enemy are scattered before him, or fall in heaps under his chariot wheels. Thus figuratively he is supposed to be personally conquering or putting to flight the whole force of the enemy. Where the picture is on a very large scale (as in those on the front of the immense propylons to the temples), his sons and other officers are seen in their chariots round the border (Fig. 3), fighting, or pursuing the fugitives; and various other incidents of the battle are

delicacy of the carving, and on this the painting was done. The subjects of these pictures vary but little. The most important represent the victories of the king in whose reign the temple was built. The king, invariably of gigantic size, while the other figures are generally small in proportion, fights in his chariot or on foot, and is seen slaying his enemies either with a bow and arrow (Fig. 2) or with a battle-axe, or with a falchion of peculiar shape. The

represented. In other parts of these immense paintings we see the king seated on his throne, or in his chariot, receiving the tribute and the chief prisoners; or his officers count before him the hands of the slain, which they have cut off from the bodies, as the tale of their numbers.

Although the treatment of these pictures is purely conventional, and in some respects childish, as will presently be shown, the figure of the king has frequently (indeed always in the good period of art) an energy of action and a grandeur of mien which is most imposing; the horses, with their sumptuous trappings, are full of life; above him flies the vulture of victory, or the hawk of the god Ra, holding the flabella, or the signet-rings, which are the insignia of royalty; his names and titles are emblazoned by his side; and, as this principal group is always on a colossal scale, the effect of the whole is impressive, and, it may be added, picturesque in the extreme.

The Egyptian method of representing these scenes is peculiar; they resemble maps rather than pictures, and are a combination of plan and what architects call elevation; they resemble, in fact, the maps of London of some two hundred years ago, where the streets are drawn in plan, but the houses are represented upright, only that in the Egyptian scenes there is no perspective; a manner of treatment, which is no doubt characteristic of all early paintings, but which with the Egyptians was systematic and logical, and never changed through the whole period of their history. Thus in the Egyptian battles the figures are scattered over the ground as on a map, but they are drawn in profile; when a town on an island in a lake has to be pictured, the lake and island are shown precisely as we should show them on a map, but the town or castle

is shown in elevation as in an architectural drawing ; just as the old maps of London give the Thames in plan, while the ships and bridges are drawn as in a picture. Egyptian paintings must, in fact, be looked upon as picture-writing, and the pictures are nothing more than enlarged hieroglyphics. This method of combining plan and elevation runs through all their art, and when once understood helps to explain many a puzzle which the absence of perspective creates ; as in this painting of an altar with offerings (Fig. 4), where the altar-table is shown as an architectural elevation, but the offerings are seen as they would be drawn in plan on the top, not heaped up as would at first sight seem to be intended. They also combined profile and full view in a way which was also, no doubt, intentional and systematic. Thus, for instance, though their faces are always drawn in profile, they represented the full-face view of the eye. Again, as they draw all objects in profile, and could thus show only one side, they sometimes put into this one view objects which would be hidden from sight. In the drawing of the chariot in Fig. 2 the bow-case and quiver attached to it are shown on the side near the spectator, and this is always the case whichever way the chariot be turned, although it is more than probable that the bow-case hung on one side of the chariot and the quiver on the other. The artist, moreover, as he could not clearly show the two in the same place, has made them cross each other, which produces a very picturesque effect. All these devices of arrangement are for the purpose of getting as much into the picture as possible, and are frequently most ingenious. We effect the same purpose by means of perspective, a science of which the world up to the fifteenth century was ignorant.

Besides the paintings relating to the victories of the



FIG. 4.--ALTAR-TABLE WITH OFFERINGS.

king, we find little else on the outside walls but representations of offerings to the various gods, in which the king invariably figures; they are, in fact, his thank-offerings for his victorious campaign.

One subject, frequently repeated, represents the king cutting off the heads of his enemies before a protecting

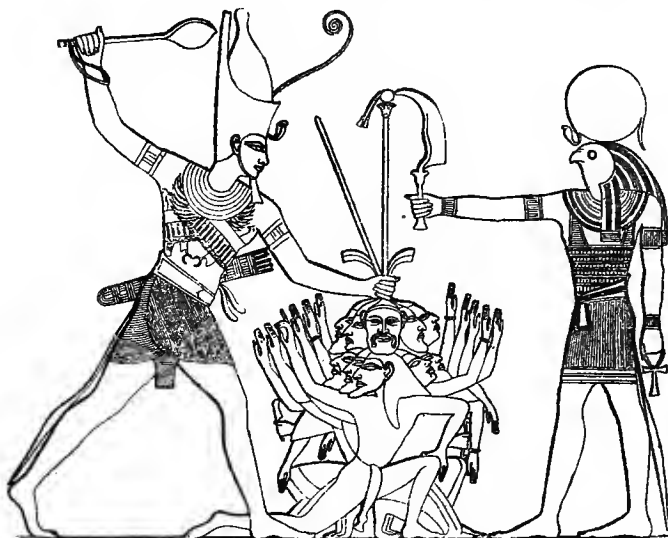


FIG. 5.—A KING CUTTING OFF THE HEADS OF HIS ENEMIES.

deity—generally Amun-Ra, or Ra, the hawk-headed god, who presents him with a falchion (Fig. 5). The king holds the group of kneeling victims by the hair in his left hand, while with an action full of vigour and majesty he prepares with upraised battle-axe to strike off their heads at a blow. This representation is purely

symbolic ; each figure symbolises a different nation which he has conquered, as may be seen by their faces, which are each one of a different type and colour. Similar scenes and religious processions and other ceremonies decorate the walls of the porticoes and the interior ; the columns and even the ceilings were covered with symbolic paintings.

The paintings in the tombs are of a different character ; they are done "*a secco*"* on the flat stucco with which the walls are covered, the bas-relief preparation being very rare. Every kind of scene of domestic and out-door life, having relation to the pursuits and occupations of the deceased inmate of the tomb during his life-time, are here represented in extraordinary profusion. Thanks to the elaborate manner in which these paintings are carried out, and to the infinite variety of the scenes represented, we know as much of the manners and occupations, whether of business or pleasure, of the ancient Egyptians as of any country of modern times ; much more than of the Greeks or Romans, or any other nations of antiquity. It is unnecessary to dwell here on this subject, on which volumes have been written ; but one characteristic of these tomb-paintings deserves notice. Although the arrangement of these pictures is on the primitive plan of the painted bas-reliefs of the temples, and although the human figures are always drawn by certain conventional rules, though with more freedom of action than in the religious bas-reliefs, the animals and birds (Fig. 6), from the very earliest times, are painted with a feeling for life and truth of character which shows that the Egyptians, if they had not been fettered by rules with regard to the human figure, might have developed their

* *A secco* means that the painting is done on the dry plaster ; painting on wet plaster is called *a fresco*, and does not seem to have been practised by the Egyptians.

art to a very high pitch of perfection ; although, probably, always within certain limits.

The colours used in these paintings are very simple, but the effect is frequently very beautiful and harmonious, and the tints are of great purity. They had, moreover, a strong sense of decorative composition. Light and shade of course there is none ; the pictures are painted entirely in flat tints, generally on a white or yellowish ground.



FIG. 6.—HUNTERS BRINGING HOME GAME.

As far as the limits imposed upon them allowed they exhibit a great feeling for portraiture ; through the conventional type we can generally trace an idealised portrait of the reigning king. The characteristic types of the various nations with whom they fought—Semitic, or Scythian, or Negro—are strongly and accurately marked. We feel everywhere that it was not the want of power which prevented the development of their art, but what has been called religious prejudice ; more probably it was the determination of the sacerdotal class to

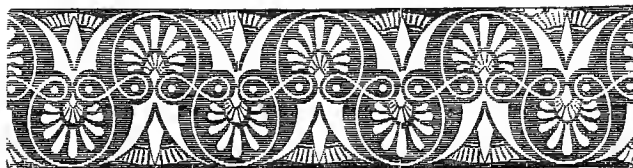
restrain their artists within the limits of strictly recording art, from which it might easily wander, if they became too enamoured of it for its own sake.* The Egyptians worked with the hope of their work lasting to eternity—witness their massive temples and their mummied bodies—and to them the art of sculpture-painting was simply a form of eternally durable history.

E. J. P.

* The admirable portrait-busts of the early Egyptian dynasties, as life-like and as finely modelled as those of the Romans or Florentines, prove that sculpture at least had freed itself from barbarism, and suggest that it was suddenly checked in its career, and compressed within the limits of conventionality by strict regulations imposed from without. The earliest painted portrait of which mention is made is the portrait of himself which, according to Herodotus, Amasis, in the sixth century B.C., sent as a present to the Greeks of Cyrene.



Lotus Flower.



CHAPTER II.

PAINTING IN GREECE.

OF Assyrian painting little is known ; a few fragments of wall paintings still exist, and traces of colour are occasionally found on the bas-reliefs ; but these remains are not sufficient to make the subject of general interest.

In Asia Minor the art must have flourished from a very early date. Painting, as we understand the term, is not mentioned in the Homeric poems, but elaborate embroidery, a thing little removed from it in principle, is several times referred to : it will suffice to mention the mantle of Helen's weaving described in the *Iliad*, iii. 125—8.

ἡ δὲ μέγαν ἰστὸν ὕφαιεν,
 δίπλακα πορφυρέην, πολέας δ' ἐνέπασσεν ἀέθλους
 Τρώων θ' ἱπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων,
 οὓς ἔθεν εἶνεκ' ἔπασχον ὑπ' Ἀρης παλαμῶων.*

* " A mighty web she wove,
 Of double woof and brilliant hues ; whereon
 Was interwoven many a toilsome strife
 Of Trojan warriors and of brass-clad Greeks,
 For her encountered at the hands of Mars."—*Lord Derby.*

Such embroideries may probably have resembled, as pointed out by Mr. S. Birch, the paintings on the archaic Greek vases (Fig. 7), where figures and animals are represented in rows between borders one above the other, and the ground is spotted over with conventional flowers. Pliny whose authority on these matters is very slight, has a story concerning a picture of the eighth century B.C., a battle-piece by Bupalchus, which, he says, Candaules, King of Lydia, purchased for as much gold as would cover the surface of the picture.

An independent school of Ionian painting flourished before the conquest of Ionia in the sixth century B.C., after which Samos became the chief seat of the art. The Greeks of Italy and Sicily also attained at this early period to a considerable degree of refinement in their painting.

Concerning the origin of the art in Greece itself, there are various graceful legends. Pliny relates the story of a young girl, the daughter of Dibutades, a potter of Sicyon, who traced the outline of her lover's shadow, cast by a lamp on the wall. Her father filled in the outline with clay, baked it, and produced the first example of the art of modelling in relief. To the same, or a similar incident, most ancient writers agree to ascribe the invention of skiagraphy (*σκιαγραφία*) or shadow-drawing, the simplest and earliest kind of pictorial design. Saurias of Samos, who traced his horse's shadow on the ground with his spear, is another claimant for the honour of having originated this branch of art. It is evident that tales like these, even if related on better authority than that of late and uncritical writers, would be of little value except as specimens of an interesting folk-lore. The arts do not spring suddenly into being at the summons of an

individual; they grow with the growth of mankind, and their beginnings can no more be assigned to any particular occasion than the beginnings of the civilisation which they accompany and express.

The *σκιαγράμμα* or silhouette, the simple shade drawing above described, when painted in colour, received the name of monochrom (*μονοχρώματον*). Such are the early Greek vases of archaic style in which the figures are painted in black on a red ground (Fig. 7), with the faces and limbs of the female figures sometimes in white. The next step in the development of the picture was the monogram (*μονογράμμου*) or outline drawing in which the interior lines of the figure are marked, still without light and shade or any attempt at local colour; as in the vases of the finest period of Greek art, about 400 B.C., which have the figures in red on a black ground (Fig. 9), the inner markings of the features, muscles, and draperies being traced in fine lines. Next comes an advance of great importance,—the introduction of light and shade into the monochrom, by painting in upon each other different tints of the same colour. This is a method of much more refinement than polychromy—in which a variety of colours is introduced, but hardly any attention is paid to chiaroscuro,*—of which class of painting the beautiful vases of Athens, called “*lekythoi*” (Fig. 8), are examples. When local colour, and its modifications by the laws of light and shade and perspective, are fully understood, we have reached the final state of what the Greeks emphatically called *life-painting* (*ζωγραφία*).

The earliest names in the history of Greek painting are those of artists who practised some of these primitive methods before the art had reached its full development.

* *Chiar-oscuro* (“clear-obscure”) an Italian word much used in the technical language of art, means simply “light and shade.”

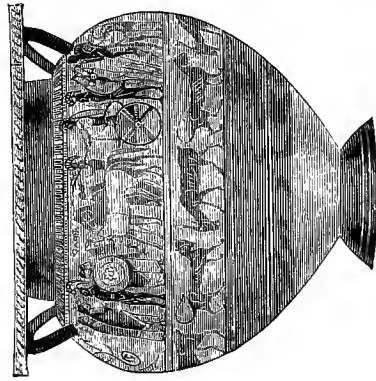


FIG. 7.—BOWL (κρατήρ).
Black figures on red ground.
(16½ in. high.)



FIG. 8.—OIL FLASK (ἀλέφωσος).
Black figures on red ground.
(17 in. high.)

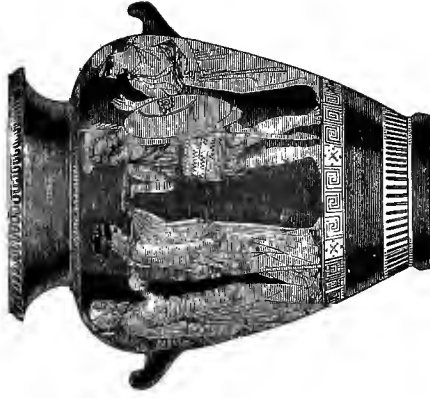


FIG. 9.—WINE JAR (στάμνος).
Red figures on black ground.
(17½ in. high.)

HYGIEMON, DINIAS, and CHARMADAS are mentioned as ancient monochromists ; PHILOCLES of Egypt, TELEPHANES of Sicyon, CLEANTHES, ARDICES, and CLEOPHANTES, all of Corinth, were early designers of the *monogram*. EUMARUS of Athens, the most celebrated of the very early painters, seems to have introduced a certain amount of chiaroscuro into his monochrom or polychrom drawings, and is said to have been the first who properly distinguished the male from the female figure.

CIMON of Cleonae pushed forward the work of improvement, and would seem to have surpassed all preceding artists. He was more natural in his indications of the muscles and veins of the figure and the folds of drapery. He first introduced foreshortenings (*κατάγραφα*) or perspective views of the figure looked at obliquely. Cimon's date cannot be determined with certainty, but he probably flourished about a century before Polygnotus, that is, in the latter part of the sixth century B.C.

The mention of POLYGNOTUS brings us to the first of those great masters who established painting as an independent art on a footing equal to the dignity of architecture and of sculpture, to which it had hitherto been always in some measure subordinate. Polygnotus was a native of the island of Thasos, who took up his residence at Athens probably in 463 B.C., and received the honour of Athenian citizenship in reward for his services as an artist. The works which obtained him this distinction are conjectured to have been a part of the decoration of the temple of Theseus. In the Poecile, or Painted Portico (*ἡ ποικίλη στοά*) in the Agora, Polygnotus executed a large painting, or series of paintings, representing the trial of Ajax by the Greeks for the rape of Cassandra. In the temple of the Dioscuri he painted the story of the daughters of Leucippus. But the most

famous of all his works were the pictures representing scenes in the Trojan war and the history of Odysseus, which he painted in the Lesche, or council-chamber, of the temple of Apollo at Delphi. These pictures, which, six hundred years later, excited the enthusiasm of Pausanias, were proudly called the *Iliad* and *Odyssey* of Polygnotus. The superb composition on a celebrated vase at Naples, representing the tragic scenes of the night when Troy was taken, may possibly be copied or imitated from one of these pictures; this may be seen in the engraving (Fig. 10), which shows that the incidents represented offer points of close resemblance to the paintings of Polygnotus as they are described by Pausanias (x. 25—31); for instance,—“Cassandra sits on the ground holding the wooden image of Minerva which she tore from its basis when Ajax drew her from her supplications at the altar.” Taking into account the inaccuracies of a traveller who writes from memory or from hasty notes, and that the painting on the vase may represent only part of the composition, the whole description tallies fairly enough with it to make it not unlikely that we have here a free copy of the picture by Polygnotus.

Great and rapid as was the advance which the art of painting had now made, it must not be supposed that perfection had been reached. The painting of Polygnotus and the artists of his time must still have been trammelled by some stiffness and technical crudity, in so far as it was treated without backgrounds or perspective, in the manner of a bas-relief. His outline, doubtless, possessed the ideal simplicity and the severe beauty of the marbles of the Parthenon which were derived from consummate knowledge of the human form; but his painting was probably wanting in relief, art not having yet arrived at the point of rendering the roundness and solidity of



FIG. 10.—THE LAST NIGHT OF TROY.
From a Greek Vase in the Museum at Naples.

nature. Painting, the more difficult art, is always later in development than sculpture, and while their great contemporary, Pheidias, had achieved a degree of excellence which the experience of all succeeding time has decreed to be the perfection of the sculptor's art, the painters had still much to learn before they could fairly measure their strength with Nature. Polygnotus had not the freedom and naturalness, for he had not the imitative dexterity, of a later age. His style was statuesque, grand, and, so to speak, epic; Aristotle, who makes the often quoted remark, that "Polygnotus painted men as better than they are, Pauson worse than they are, and Dionysius like ordinary men," assigns to Polygnotus a position similar to that which Homer occupies in poetry. The title of *Ἡθογράφος*, which Aristotle and others apply to him, also indicates the lofty and ideal character of his art.

The DIONYSIUS mentioned above in the quotation from Aristotle, was a native of Colophon, a contemporary, and to some extent an imitator of Polygnotus, but inferior to him in grandeur of style and *ἦθος*. His attention to the realities of human character, which Aristotle notices, earned him the name of *Ἀνθρωπογράφος*, Painter of Mankind.

MICON, an Athenian, was another contemporary of Polygnotus, associated with him in some of his works. Certain pictures in the Poecile were from his hand; he also assisted Panaenus with the great painting of the *Battle of Marathon* in that place, and, it is said, was fined thirty minæ for making the barbarians larger than the Greeks. In painting the walls of the temple of Theseus Micon had in his turn the assistance of Polygnotus. A picture of his representing Jason and the Argonauts was executed for the temple of the Dioscuri. Micon was especially celebrated for his skill in painting horses.

PANAENUS of Athens, a nephew of the great sculptor Pheidias, was probably by some years the junior of Polygnotus and Micon. He assisted his uncle in the decoration of the temple of Zeus at Olympia, colouring some of the statues and painting numerous pictures within the temple. The greatest work of Panaenus was the *Battle of Marathon* in the Poecile, in which he had the assistance of Micon. Pliny remarks, as a proof of the advanced stage which art had now reached, that the artist introduced into this picture portraits of the generals on both sides; the expression, however, can hardly be taken to mean more than that he found it possible to distinguish them without resorting to the common plan of writing names under the principal figures. It is impossible that Panaenus should have seen the generals himself, and quite incredible that portraits of them should have already been in existence for him to copy.

In a contest for a prize at the Pythian games, in which Panaenus took part, he was defeated by one TIMAGORAS of Chalcis, whose name is only known in connection with this incident, but who must evidently have been a painter of considerable merit. Other contemporaries were AGATHARCUS, the inventor of scene-painting; PLEISTAENETUS, a brother of Pheidias, known only by name; and ONATAS of Aegina, who, though best known as a sculptor, also practised painting, and was employed together with Polygnotus, in the temple of Athena at Plataea.

The next generation witnessed an increasing power of dramatic effect and a much closer imitation of nature.

APOLLODORUS, of Athens, born in the middle of the fifth century, B.C., was the first great master of chiaroscuro. He seems to have thoroughly mastered what no artist had grappled with before, that influence of light and shade in graduating the tints of objects in a picture, which constitutes

what the moderns term *tone*. He was called, in reference to the force of his chiaroscuro, the shadow painter, *σκιαγράφος*. The language which Pliny uses about him suggests a comparison with Rembrandt; “neque ante eum tabula ullius ostenditur, quae *teneat oculos*”—“rivets the eyes.”

Apollodorus was the first who, by the delicacy of his effects, proved the power of the pencil in processes subtler than the methods of encaustic were adequate to accomplish. It is related by Plutarch that he usually wrote upon his works the line, *μωμήσεται τις μάλλον ἢ μιμήσεται*—“it is easier to blame than to imitate.”

The influence which the work of Apollodorus exercised over the great painter who immediately followed him is forcibly illustrated by the expression which Pliny makes use of in introducing the latter to his readers.

ZEUXIS, says Pliny, entered the gates of art, which Apollodorus had thrown open; and he tells us moreover that Apollodorus himself complained of being outstripped by his younger rival on his own peculiar ground. “Zeuxis,” he declared, with not ungenerous pique, “has robbed me of my art, and carried it away with him.”

The date of the birth of Zeuxis is not to be determined with certainty, but we shall not be far wrong in placing it about B.C. 450, Apollodorus having been born a few years earlier. His birth-place was Heracleia, but there is considerable difference of opinion as to which of the widely-scattered towns that bore that name is to be understood; perhaps the balance of probability, in default of any direct evidence of much value, is in favour of the Pontic Heracleia, on the shores of the Black Sea. The style of Zeuxis was strongly marked with the leading characteristics of the Asiatic school—its skill in imitation and its sensuous beauty, so strongly opposed to the severe idealism

of Polygnotus. Lucian remarks, with reference to the great picture of the *Centaurs*, of which he gives a charming description, that Zeuxis preferred to work on subjects attractive from their own singularity, rather than to repeat the representations of gods, heroes, and battles, which were already hackneyed and familiar. This is hardly true, as a general statement; Zeuxis painted many well-known subjects; and with regard to this very picture of the *Centaurs*, it is said that he withdrew it from exhibition on finding that the people were attracted chiefly by its novel and sensational character, and cared little in comparison for the art it displayed.

The masterpiece of Zeuxis, as a delineation of female beauty, was considered to be his *Helen* in the temple of Hera at Croton. It was painted from five maidens, the most beautiful to be found in that city, from whose combined perfections the artist was to extract the essence of consummate loveliness. The motto which he chose for the picture served to express his own opinion of his performance. It was from that well-known passage in the *Iliad*, where the sight of Helen's beauty, as she passes before the Elders of Troy in council at the Scaean gate, makes the old men confess that such charms were indeed worth even the woe they had caused:—

οὐ νέμεσις Τρῶας καὶ ἑὺκνήμιδας Ἀχαιούς
τοῖηδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν·
αἰνῶς ἀθανάτησι θεῆς εἰς ὧπα ἔοικεν.*

* *Iliad*, iii. 156—158.

“ ‘Tis no marvel,’ one to other said,
‘The valiant Trojans and the well-greaved Greeks
For beauty such as this should long endure
The toils of war; for goddess-like she seems.’ ”—LORD DERBY.

It is related of this picture that when the painter Nicomachus visited it with a companion, the latter saw, or affected to see, but little merit in the work. "Take my eyes," said the artist, "and you will see a goddess."

A story of Pliny's, which must probably have some foundation in fact, shows what a high degree of skill had now been attained in the imitation of nature. A trial of skill was arranged between Zeuxis and Parrhasius. Zeuxis had painted a bunch of grapes so naturally that birds came and pecked at the picture. He then called upon Parrhasius to remove the curtain which concealed the picture he had brought to the contest ; but what he took for a curtain was his rival's picture itself. Zeuxis immediately confessed himself defeated, saying, "I have deceived the birds, but you have deceived an artist." Another time, says Pliny, Zeuxis painted a boy with grapes, which again attracted a bird ; but this time the artist was dissatisfied, observing that if he had painted the boy as well as the grapes, the bird would have been frightened. In spite of these stories it is clear that the mere power of deception was rated by the Greeks no higher than it deserves ; no author whose critical opinion is worth anything ever praises a picture for this quality alone.

A work which especially displayed the great dramatic power of Zeuxis was his *Infant Heracles*, representing the hero strangling the serpents in his cradle, in the presence of Alcmena and Amphitryon, whose terror was finely expressed. His *Zeus* and his *Marsyas Bound* are mentioned with high praise by Pliny. It is remarkable that Pausanias does not speak of Zeuxis at all, and it is supposed that his paintings, being exclusively on panels, must have all perished, or been dispersed by Roman conquerors before that writer's time ; it is impossible to

believe that he would have omitted to describe the works of so great an artist, had he ever seen them.

PARRHASIUS, a native of Ephesus, was a younger contemporary of Zeuxis, and flourished in the height of his reputation about 400 B.C. He was celebrated for the correctness and beauty of his drawing of the figure, especially the extremities. He established, in fact, a sort of canon of proportion in drawing, which was accepted by subsequent artists; and for this reason Quintilian calls him the "legislator" of art. The softness and sensuality of the Asiatic school were characteristic of Parrhasius, and their presence in his famous picture of *Theseus* pointed the criticism of Euphranor, who said that the Theseus of Parrhasius had been fed upon roses, but his own had been fed upon beef. Some of his pictures were lascivious in their subjects. One of the most celebrated of his works was the picture of the *Athenian People*, in which he seems to have essayed the expression of all the various moods of character and passion displayed by the many-sided Demos—no small task for the painter, whatever machinery of symbol and illustration he might employ.

Parrhasius was fully conscious of his own excellence, assumed an arrogant demeanour and an ostentatious mode of life, and made a boast of his luxurious habits, inscribing his name on his pictures with the epithet, Ἀβροδίαυτος, the luxurious. He claimed descent from Apollo, and professed to have painted Heracles from a knowledge of his form granted to him in visions. Having been defeated by Timanthes in a contest of painting, for which the subject was the strife of Ajax and Odysseus for the arms of Achilles, he refused to admit the justice of the decision, but complained that Ajax was a second time overcome by an unworthy rival.

TIMANTHES was probably a native of Cythnos. His genius was remarkable for the imaginative power which conveyed to the spectator's understanding much that the resources of painting could not directly express.* The most celebrated of his works was a picture of the *Sacrifice of Iphigeneia*, which has been the subject of an amount of criticism and controversy probably unparalleled in the history of art, considering that none of the critics had seen the picture they so warmly discussed. The artist introduced into the picture the figure of Agamemnon, and represented him as hiding his face in his mantle, unable to witness his daughter's immolation. His leaving the father's emotion thus to the spectator's imagination, was praised by the ancients as a masterstroke of genius, though few seem to have given the painter credit for a higher intention than to evade a task for which he found his powers inadequate. If this were the artist's true motive, there would be good reason to challenge the opinion of his admirers; but a modern critic can hardly believe that a truly great artist could adopt such a device merely to relieve himself from additional labour. Timanthes had a better reason for what he did than mere incapacity to do otherwise; the figure of Agamemnon was not the chief figure in the picture, nor was his attitude the chief incident in its composition; the artist probably had no other thought than to paint Agamemnon as he must have appeared, and the question is well dismissed with the sensible remark of Fuseli, that "neither height, nor depth, but propriety of expression was his aim." A fresco discovered

* "*Atque in unius hujus operibus intelligitur plus semper, quam pingitur, et cum ars sit summa, ingenium tamen ultra artem est.*"—Pliny, *H. N.*, xxxv. 36.



FIG. 11.—THE SACRIFICE OF IPHIGENEIA.
Fresco, in the House of the Tragic Poet, Pompeii.
(Supposed to be after Timanthes.)

at Pompeii in the House of the Tragic Poet, though not in itself a work of very high merit, has interest as showing the traditional treatment of this subject, and may even repeat in an imperfect form the composition of Timanthes (Fig. 11).

Pliny mentions with high praise a picture by Timanthes of a *Sleeping Cyclops*; it was painted on a very small panel, and the artist conveyed the impression of the giant's huge bulk by the insertion of some tiny Satyrs, measuring his thumb with a thyrsus.

EUPOMPUS of Sicily—although scarcely anything is known of his life, and only one of his works, a victor in the games bearing a palm, is mentioned—was an artist of great fame and influence, and the founder of a new school of painting. There existed already the Greek and the Asiatic schools; from the time of Eupompus a third, the Sicilian, was added, and the three were henceforth distinguished as the Attic, Ionic, and Sicilian schools. The watchword of the new school was individuality, a revolt against the generalism and formality of the school of Polygnotus. Their maxim was expressed in the advice given by Eupompus to the sculptor Lysippus, who asked him which of his predecessors he ought to take as a model—"Nature herself is to be imitated, and not an artist."

One of the pupils of Eupompus was PAMPHILUS of Amphipolis, who flourished from about B.C. 390 to 350, and did more than any other artist for the growth and establishment of the school of art with the rise of which his master's name was connected. Although the works of Pamphilus were highly esteemed he won his chief fame as a teacher and a theorist. He insisted that an acquaintance with every kind of knowledge was necessary to form a perfect artist; and similarly that a knowledge of practical

art was an indispensable part of every man's right education. Pamphilus was in fact the first to preach the doctrine of "culture" that we hear so much of at the present day, and the influence of his ideas on general as well as on technical education was considerable. His pupils, among whom were Apelles and Melanthius, went through a course of instruction which lasted ten years, and for which the fee was a talent (about 250*l.*). Pamphilus made much use of arithmetic and geometry in their applications to art, probably by elaborating the theory of proportion, in representing the human form in various positions.

NICOMACHUS of Thebes, who flourished about the middle of the fourth century B.C., was famous for the ease and rapidity of his work. He appears to have been the victim of circumstances which prevented his attaining a success in life equal to his posthumous fame.

ARISTEIDES, a brother and pupil of Nicomachus, was celebrated as a painter of character and expression. Some of his paintings fetched remarkably high prices. A battle-piece painted for Mnason, tyrant of Elatea, was paid for at the rate of ten minae a figure; and as the picture contained a hundred figures the price was over 4,000*l.* It is said that, long after the artist's death, Attalus, King of Pergamus, paid the enormous sum of one hundred talents (about 25,000*l.*) for one of his pictures.

APELLES, who flourished between 350 and 300 B.C., is allowed by all ancient authors to stand in the first place among Greek painters. He was a native, probably, of Colophon, and studied first at Ephesus, and afterwards under Pamphilus at Amphipolis. At an advanced period of his career he went to Sicyon, and placed himself for a time under the tuition of his old fellow-pupil Melanthius, in order to combine the excellences of the Sicyonian school

with the mastery he had attained over the Ionic style of art. The modesty displayed in this proceeding was always characteristic of Apelles, and was apparently free from any taint of affectation. He had a generous appreciation of the merits of contemporary artists, and was always ready to point out the qualities in which he considered any one superior to himself; while in one particular he claimed to be himself supreme over all rivals, and the consent of the critics allows his opinion to be just. This was a quality somewhat vaguely spoken of as *χάρις*, *venustas*, or "grace," meaning probably the unity and perfect balance of his powers—that fine quality of the greatest artists by which, knowing exactly what is to be done, and having every faculty under complete control, they arrive without hurry or hesitation at the desired result. The end once reached, Apelles had little faith in retouching; he held, and with reason, that many pictures may be spoiled by over careful corrections; and he blamed Protogenes chiefly for this fault, that he did not know when to leave his pictures alone.

It was a constant rule of Apelles to let no day pass, however much he might be occupied with other business, without devoting some time to the practice of his art, a rule which from his usage passed into a proverb—*Nulla dies sine linea*. Another popular saying originated from the great artist's rebuke to a presumptuous critic. A cobbler who came with the crowd to see one of his pictures pointed out a mistake in the drawing of a pair of sandals. Apelles corrected the mistake, and the cobbler, elated, on his next visit took a higher flight, and ventured to criticise the drawing of the leg; but Apelles bade "the cobbler stick to his last"—*ne supra crepidam sutor judicaret*.

Apelles spent a great part of his life at the Court of

Macedon, where he was high in favour both with Philip and Alexander. He painted many portraits of both monarchs. After the death of Alexander Apelles travelled in Asia Minor, and it was probably at this time that the visit to Protogenes at Rhodes took place, concerning which Pliny relates a very well-known and ill-understood anecdote, to the following effect. Apelles came to the studio when Protogenes was absent, and refusing to leave his name with the servant, dipped a brush in colour, and drew a line of exceeding fineness upon a prepared panel which stood on the easel. When Protogenes returned and saw what had been done he exclaimed at once that Apelles had been there; then, taking a different colour, he drew a still finer line upon the first, and left directions that it should be shown to Apelles when he came again. When this was done, Apelles drew with a third colour a third line upon the other two, so delicately that no room was left for further refinement, and Protogenes, on returning again, had to confess himself beaten.*

Pliny proceeds to say that this panel, containing nothing

* Pliny relates the story in the following words:—"Protogenes . . . Rhodi vinebat: quo cum Apelles adnavigasset, avidus cognoscendi opera ejus, fama tantum sibi cogniti, continuo officinam petiit. Aberat ipse, sed tabulam amplae magnitudinis in machina aptatam picturae una custodiebat anus. Haec fortis esse Protogenem respondit, interrogavitque, a quo quacsitum diceret. Ab hoc, inquit Apelles: arreptoque penicillo lineam ex colore duxit summae tenuitatis per tabulam. Reverso Protogeni, quae gesta erant anus indicavit. Ferunt artificem protinus contemplata subtilitate dixisse Apellem renisse: non cadere in alium tam absolutum opus. Ipsumque alio colore tenuiorem lineam in ipsa illa (others read *penicillo*) duxisse, abeuntemque praecepisse, si redisset ille, ostenderet, adjiceretque hunc esse quem quaereret: atque ita evenit. Revertitur enim Apelles, sed vinci erubescens tertio colore lineas secuit, nullum relinquens amplius subtilitati locum. At Protogenes victum se confessus in portum devolvit hospitem quaerens."—*Hist. Nat.*, xxxv. 36.

but the three lines "*visum effugientes*," was preserved in the palace of the Caesars at Rome, and was more admired than the greatest masterpieces of the gallery. The chief difficulty is to understand what is meant by the word *linea*, as used in the story. The first explanation which suggests itself is that they were plain straight lines, one within and upon the other, the second longitudinally bisecting the first, and the third the second; but seeing that the first line was already so finely drawn as to excite admiration, the feat of superimposing a second and a third would be a simple impossibility. It has been suggested with more probability that the first drawing of Apelles was an outline of a face or some part of the human form, such as were much practised by artists who, like him, prided themselves on accuracy of drawing; that Protogenes capped it by a more perfect outline of the same figure, crossing and recrossing the first line in a way that might be described by Pliny's words *in ipsa illa*; and that Apelles lastly drew over both the previous sketches one which conformed to the ideal of beauty or correctness so that it could not possibly be excelled—the three outlines in different colours lying one over the other just as the line which finally satisfies a student may overlies a first and second attempt which he has rubbed out.

Of the works of Apelles the most admired was the *Venus Anadyomene*, representing the goddess rising from the sea, with the waterdrops falling like a transparent veil around her. His finest portrait was that of Alexander, grasping the thunderbolt of Zeus, which was known as 'Ο Κεραυνόφορος, the Thunder-bearer. An equestrian portrait of Antigonus, king of Asia, was much admired; it was painted in profile, to conceal the disfigurement of the king, who had lost an eye. Many other paintings are

mentioned. Apelles wrote several works on art, but no part of his writings has been preserved.

PROTOGENES was a native of Camirus, but lived during the whole of his working life at Rhodes, only once quitting that city on a visit to Athens. His fame among his fellow-citizens was by no means equal to his merits, and he remained comparatively obscure until the visit of Apelles enlightened them as to his quality. Apelles instantly recognised the unsuspected greatness of his host's powers, and offered the high price of fifty talents each for all his pictures, proclaiming that he could sell them again at a profit, as his own. The Rhodians then first understood the value of what they had nearly lost, and paid a still higher price to keep these treasures of art in their own city. When Demetrius Poliorcetes was besieging Rhodes, in B.C. 305, he commanded that the quarter of the city which contained the picture of *Ialysus* should be spared, lest the masterpiece might be injured in the attack; he also showed the greatest courtesy to the artist, who had continued to reside outside the walls, confident, as he said, that the war was against the Rhodians, and not against the arts.

This picture of *Ialysus* was considered to be the greatest work of Protogenes; he devoted seven years to its execution, finishing and correcting, as his wont was, with the most careful minuteness. This excessive elaboration, especially characteristic of his style, was the only point in which Apelles found fault with him. Another picture of a *Resting Satyr*, painted during the siege, was ranked next in merit to the *Ialysus*. A partridge, introduced into this picture, was painted so naturally that some live partridges on being placed before it gave signs of recognition; and Protogenes, perceiving that admiration of this feat of

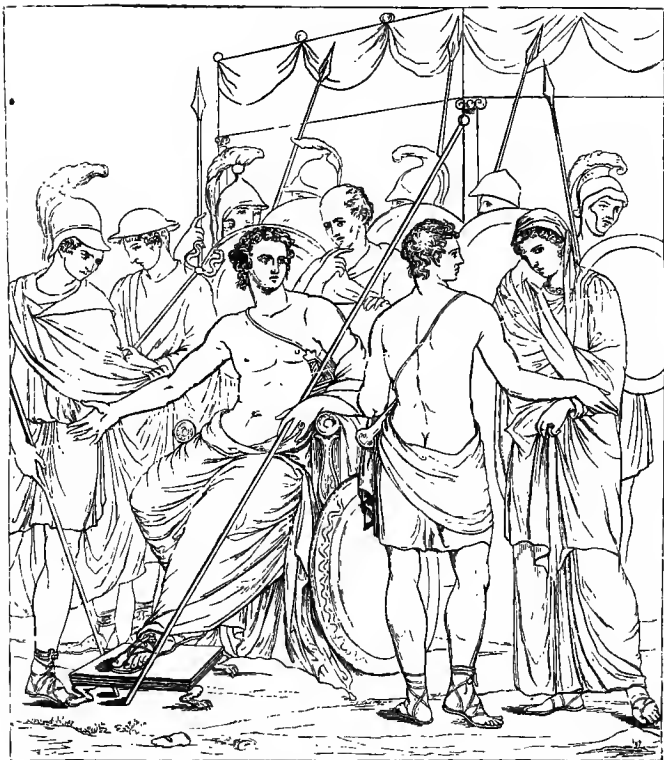


FIG. 12.—THE PARTING OF ACHILLES AND BRISEIS.

From the House of the Tragic Poet, at Pompeii.

(Supposed to be from a Greek painting.)

illusion blinded the spectators to the higher excellence of the picture, obliterated the figure of the bird. There was a celebrated picture by Protogenes in the Propylaea of the Acropolis at Athens, of the sacred ships *Paralus* and *Ammonias*. Other works are enumerated by Pliny, but owing to the amount of time which the artist devoted to each, the total number of his pictures was but small. He also executed several statues in bronze.

PAUSIAS of Sicyon, a pupil of Pamphilus, painted chiefly in encaustic, and in that department of art was unsurpassed among the artists of this period. He frequently painted small panel pictures of boys; and on one occasion, being challenged to show his speed, finished a picture of this kind in one day, which was celebrated under the name of *Ἡμερήσιος*, the *Day's Work*.

EUPHRANOR, a native of the Isthmus of Corinth, but resident in Athens, obtained equal fame in sculpture and painting. In his pictures of heroes he deviated from the ordinary canon of proportion, and gave dignity to the figure by making the head and limbs rather large in proportion to the rest of the body; it was probably to this peculiarity of style that he referred in his criticism, above quoted, on the *Theseus* of Parrhasius.

NICIAS of Athens was a pupil of Euphranor's pupil Antidotus. He painted generally in encaustic, and was celebrated for his chiaroscuro, and for his painting of the female figure. In his youth he was employed to paint the marble statues of Praxiteles, who set the highest value on his aid. Nicias used to insist on the importance of choosing subjects worthy of the dignity of art, and considered action and significance in a painting as necessary as in a play or a poem—a right and much needed protest against the growing taste for pretty trivialities which not long afterwards

debased Greek art, in the hands of the rhopographers, to the level of the pettiest Dutch *genre*-painting.

ATHENION of Maroneia was an encaustic painter who much resembled Nicias in style, and in some respects excelled him. He would undoubtedly have attained the highest eminence, had he not died before the full maturity of his powers. Among the other distinguished painters who flourished before the decline of art set in with the third century B.C., were PHILOCHARES, a brother of the orator Aeschines: ASCLEPIODORUS of Athens, who, in the quality vaguely indicated by the term "symmetry," was confessed to have even surpassed Apelles: ECHION, who is supposed by some to have painted the original from which the well-known *Aldobrandini Marriage* was copied: and THEON of Samos, whose love of fantastic and sensational effect would incline us to rank him among the harbingers of the decline.

The style which now came into fashion, and commanded more popularity than any higher kind of art, has been called rhopography,* from the word ῥῶπος, meaning toys or trifles. Grotesque interiors, quaint sketches of animals, flower and fruit pieces, and still life generally, seem to have come under this denomination. Rhopography was in fact exactly what we are familiar with in the modern Dutch school. Works of this kind by favourite artists fetched great prices, but high and serious art was unsaleable, although it was the fashion to profess much admiration and to give vast sums for works bearing the names of the great old masters. The small Pompeian paintings of still life probably afford a tolerable representation of the style of these Greek paintings (Fig. 13).

* Sometimes, but less correctly, termed *rhyparography*, and derived from ῥυπαρός meaning low or mean.

The most eminent of the rhopographers was PYREICUS, who lived just after the time of Alexander. ANTIPHILUS of Egypt, a contemporary of Apelles, had previously

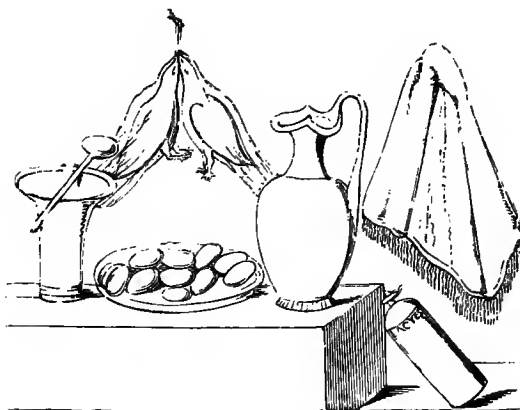
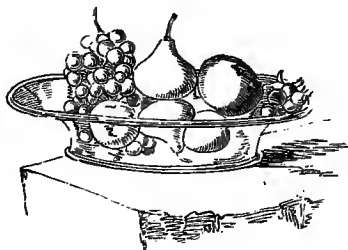


FIG. 13.—PAINTINGS OF STILL-LIFE ON THE WALLS OF A HOUSE IN POMPEII.

painted, though not exclusively, in this style. The names of several painters are mentioned who still laboured to keep up the traditions of the golden age, but they did not

receive sufficient encouragement to enable them to revive the departed greatness of the previous century. The firmest stand was made by the school at Sicyon, which down to the middle of the third century was still striving to uphold the dignity and purity of art. As the ascendancy of Rome increased, her wealth attracted much of the best artistic talent of Greece; and when the subjugation of Greece was complete, the Roman conquerors spared few of the art treasures of the country from their wholesale spoliations. The perfect art of painting perished with the generation of Apelles—not to be known again until, eighteen centuries later, came its new birth in mediæval Italy.

The style of Greek art may be sufficiently understood from the remains we possess of ancient painting of a later age, especially those discovered at Herculaneum and Pompeii (Fig. 12). Many of these are doubtless repetitions of celebrated works, though of course vastly inferior in point of execution. The Greek vases also, in which certain subjects are repeated with the same treatment over and over again, probably—as mentioned above in connection with the works of Polygnotus—give us reminiscences of many a well known and favourite picture. Paintings have been found in houses excavated at Rome, which no doubt are executed in the Greek style, and which are remarkable for truth of effect, and light and shade, proving that the best Greek painters in no way fell short of us in their rendering of subtle gradations of tone and colour. Perspective they never understood, although they occasionally came very near it by eye; strangely enough they never quite hit on the simple law which directs that all parallel lines in perspective converge to one point on the horizon.

It is, nevertheless, apparent that some glimmering of this truth had reached them, for in the one of the paintings

just referred to (that in the Palace of Tiberius),* and in others at Pompeii, some of the more obvious leading lines are drawn to a point in the centre of the picture ; but without any consistent scheme ; for they were evidently unable to determine the position of the horizon. There is no reason to suppose that the painters of the best period of Greek art had any better knowledge of the rules of perspective than we find in these later works ; for the laws once known were not likely to be lost. With this exception their painting was in all probability as perfect in its kind as the finest works of their sculpture which have been preserved to us ; in qualities of colour, light and shade, and expression in gesture and face, it could hardly have fallen short of the best work of the Italian Renaissance ; while in beauty of form and composition it may have been superior to anything that we know. We may imagine, however, that certain figures by Michelangelo, notably the Adam and other of the nude figures in the vault of the Sistine, although dissimilar in style, are not far from the perfection of Greek painting.

* An excellent copy of this painting is in the South Kensington Museum. It was presented, with some other copies of antique decorations, by the late Emperor of the French.



CHAPTER III.

ROMAN PAINTING — THE “DARK AGES” — POMPEII AND
HERCULANEUM — BYZANTINE PAINTING — EARLY
CHRISTIAN ART — MOSAICS.

ROME plays only a secondary part in the history of any branch of the fine arts. Nearly all that was noteworthy in her achievements in painting, sculpture, and even architecture, was derived from Greek sources; and unlike her literature, which owed nearly as much of its original inspiration to Greek models, Roman art never acquired a proper force and individuality of its own. No master of the manual arts ever arose to justify a boast like that of the poet, who subdued Aeolian song to the measures of Italy.

The art of painting in its rude and early forms seems to have been general in Italy, especially among the colonies of Magna Graecia, and in Etruria. Etruscan art was influenced to a considerable extent both by Egypt and Greece, but it never advanced, so far as we know, beyond a flat polychromatic treatment. The earliest Roman painting of which we have any historical record was executed by C. Fabius Pictor, a member of the famous Gens Fabia, about 300 B.C.; the surname of Pictor, which he

was the first to bear, was given to him on account of this work, a wall-painting in the temple of Salus, probably representing a Roman victory over the Samnites. It was destroyed by fire in the reign of the Emperor Claudius. The tragic poet Pacuvius cultivated art as well as literature, and painted works which were much admired, in the temple of Hercules, about 180 B.C. After his time the art fell into disrepute among Romans of the higher class, and, with few exceptions, was abandoned to slaves and foreigners.

The fall of Corinth in 146 B.C. completed the subjection of Greece, and what the fallen race could still muster of art was summoned to minister to the luxury of the conquerors. Greece was stripped of her pictures and her statues, and Greek artists flocked to enrich themselves by the liberal patronage of the wealthy Romans. They were chiefly employed in the decoration of houses and in portrait painting. A painter of the time of Augustus, whose name cannot be discovered with certainty from the MSS., but is commonly given as Marcus Ludius, was a favourite decorator. He painted landscapes with figures engaged in various pursuits, according to the taste of his employer. Many of the great men of this epoch were profuse in their patronage of art, and enormous sums were given for the works of the great masters of Greece. Such painters as attempted a higher sort of art than that of the house-painters had no reason to complain of want of encouragement, but with the exception of two or three men, still Greeks, it is impossible to mention the name after the conquest of Greece, of any eminent painter of the ancient world. About 100 B.C. TIMOMACHUS of Byzantium obtained well-deserved fame for heroic paintings almost worthy of the golden age; two of his most celebrated pictures were

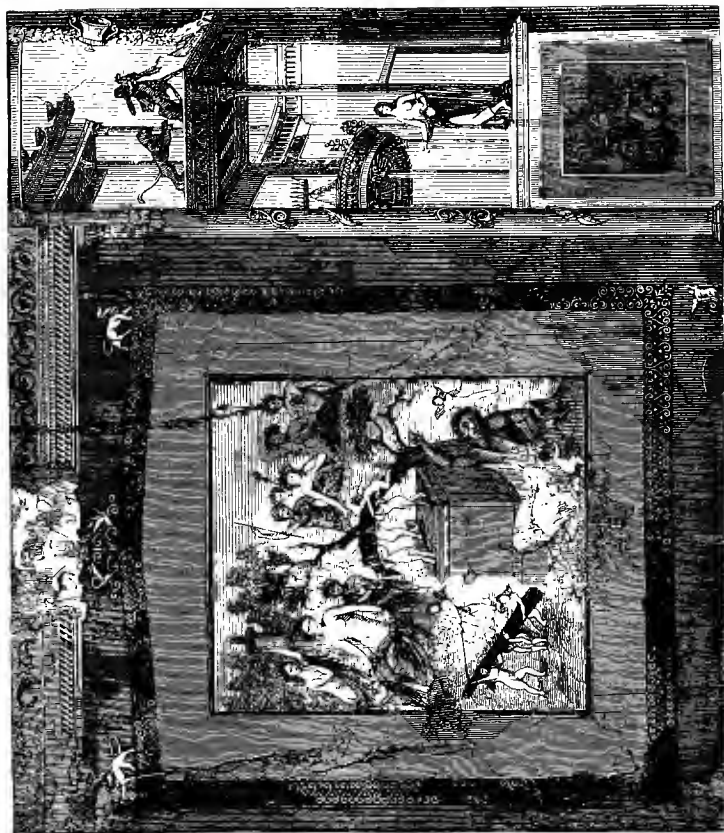


FIG 14.—WALL PAINTING AT POMPEII.

bought by Julius Cæsar. Two hundred years later, about the time of Hadrian, lived AETION, one of whose pictures, representing the *Marriage of Alexander and Roxana*, is described by Lucian. The name of ALEXANDROS, an Athenian, is preserved on an exquisite little picture on marble, found at Herculaneum, and representing a group of maidens playing at knuckle-bones.

From the time of Augustus to that of Diocletian, that is, about the first three centuries of the Christian era, was the period during which true Roman art, such as it was, chiefly flourished. Still Roman art, even at its best period, furnishes the name of no painter worthy to be placed beside the least distinguished among the Greek masters we have enumerated. Portrait painting engrossed the energies of the most capable artists, and with this exception there was no demand for anything higher than decorative and scene painting. Portraits were indeed produced in great abundance; pictures or statues of eminent men were multiplied in public places and private collections; and portrait painters in this epoch are mentioned for the first time as a distinct class of artists.

It may be said that the establishment of the Eastern Empire at Constantinople (330 A.D.) marks the extinction of ancient art. From this time art is controlled by a new influence—that of Christianity. But before we enter on this subject, we must not omit to mention the remains of ancient painting preserved to us by the catastrophe of Herculaneum and Pompeii. They consist of mural paintings in distemper and mosaics* (Fig. 15), none of them of the first order of excellence, but possessing merits which—when it is considered that these are the decorations of private houses

* The mosaics occur both on the walls and on the floors.

in a provincial town, and of an age when critics universally lamented the deep decline of art—prove in a striking manner what must have been the excellence of these older works which became famous throughout the world as

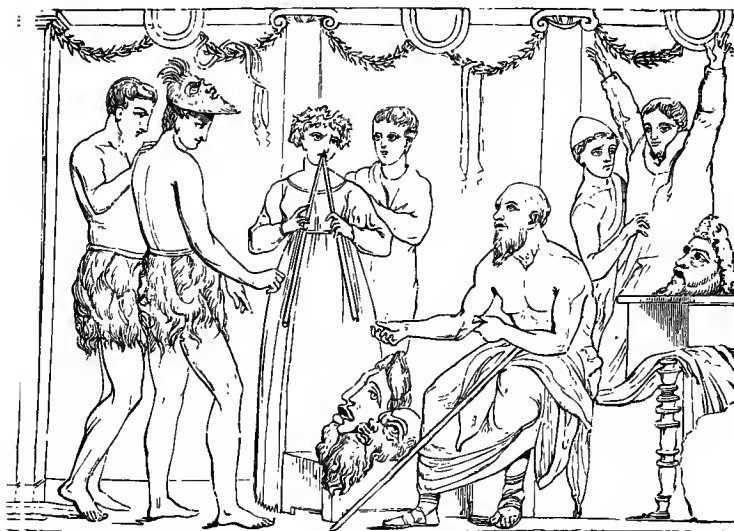


FIG. 15.—MOSAIC PICTURE.

Forming the floor of a house at Pompeii.

(Supposed to be a copy of a Greek painting.)

unapproachable masterpieces. The wall paintings (Fig. 14) are not confined to merely decorative designs, but include many ambitious and elaborate pictures of historical and mythological subjects. Pompeii also contains the most interesting of the many ancient mosaics which have been

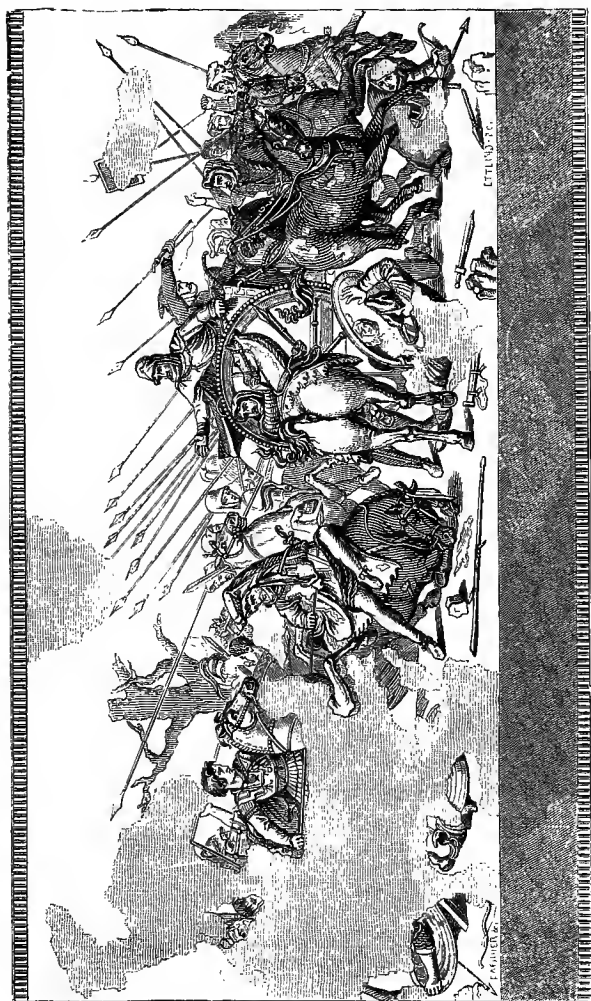


FIG. 16.—THE BATTLE OF ISSUS.
A Mosaic discovered at Pompeii in the "House of the Fannii."
Supposed to be a copy of an old Greek painting.

preserved, the *Battle of Issus* (Fig. 16) in the House of the Faun. The composition of this mosaic is exceedingly fine, and it is thought to be a copy of some great work of a preceding age. A series of paintings representing scenes from the life of Adonis, discovered in some ruins near the baths of Titus, excel any in Pompeii, and are perhaps the finest existing relics of ancient painting.

The earliest remains of Christian art, in style as well as in time belonging rather to the era of paganism, are the paintings in the catacombs of Rome, the subterranean hiding-places where the Christians of the first three centuries found refuge from heathen persecution. The most ancient and the best of these paintings are those in the catacombs on the Via Appia, dedicated to Saint Calixtus; they were probably executed during the reign of Alexander Severus (A.D. 222-235). Painted by men whose religion was a secret, a thing apart from their daily life, and whose ordinary employment was probably to illustrate in Roman houses the popular and conventional subjects of Roman art, these pictures naturally display little or nothing of the peculiarities of ideal and symbolism which distinguish the later Christian art. In type and imagery as well as in style they bear the mark of pagan influences. The example we give from the frescoes of Saint Calixtus (Fig. 17) is an illustration of this, the central group typifying the power of Christianity to subdue the hearts of men by the favourite symbol of Orpheus attracting the wild beasts with his lyre.*

* It may save the reader some perplexity to mention that the group in the right-hand upper compartment of the border represents the *Raising of Lazarus*. The subject is several times repeated in the catacombs, the general composition being always the same. The three figures in the other compartments are easily recognisable as Moses, David, and Daniel.

A great change in style is to be noted after the establishment of Christianity as the religion of the State, when



FIG. 17.—FRESCO FROM THE CATACOMBS OF SAINT CALIXTUS.

Christian art was called forth from its hiding-places among the tombs, and set to adorn its own temples freely in its own way. In the mosaics of the basilicas, which, with manuscript illuminations and some rare wall-paintings



FIG. 18.— MOSAIC IN THE CHURCH OF SS. COSMO E DAMIANO, ROME.

and pictures on panel, scarcely carrying on the traditions of the art,* constitute the sole remains of this period—and form the connecting link between antique art and the revival of painting in the thirteenth century—we may observe a transition taking place from pagan traditions to the new ideal. The earliest Christian mosaics in Rome date from the fourth century, and show little if any departure from the familiar decorative style of ancient art. Those of the fifth century in the baptistery of the cathedral at Ravenna, and even the examples, widely different in style, of the same period in Santa Maria Maggiore at Rome, reveal the same influence though in a weaker form. But in the important designs of the church of S. Paolo fuori le Mura, executed later in the same century, the influence is hardly felt; the Christian artist has learned the language of his new inspiration. The sixth century produced the finest examples of this art in ancient Christian Rome, the mosaics of the church of Saints Cosmo and Damiano. Equally celebrated are the works in San Vitale at Ravenna, executed a few years later; they include, besides fine representations of religious subjects of the ordinary type, two famous and very remarkable ceremonial pictures of the Emperor Justinian (Fig. 19) and Empress Theodora accompanied by groups of attendants, bringing gifts for the church.

Of the miniature painting with which the luxury or the reverence of the age adorned the manuscripts of important works, the Vatican library preserves two exquisite examples, a *Book of Joshua*, and a *Virgil*. The *Book of Joshua* is a

* Copies of some paintings of this dead period of art, which were discovered about fifteen years ago in the ancient church of St. Clemente at Rome, may be seen at the South Kensington Museum; where are also many reproductions and copies of the best mosaics.

large parchment roll covered with finely conceived scenes from the sacred history, which, though actually belonging to the seventh or eighth century, undoubtedly borrows its composition from some earlier work of the best time. The Virgil is an original work of the fourth or fifth century, and is in many points of execution superior to the other, but must be considered inferior in composition.



FIG. 19.—JUSTINIAN AND HIS ATTENDANTS.
Mosaic in San Vitale at Ravenna.

Among other examples of approximately the same date as the Vatican Virgil may be mentioned, a *Book of Genesis* at Vienna, and the fragments of a manuscript *Homer* at Milan.

Meanwhile the Byzantine school of art had been growing into importance as a style apart from that of Italy:



FIG. 20.—SANTA PUDENTIANA.

From the Catacombs of Santa Priscilla, Rome.

a style which reached its maturity precisely at the period when Italian art had sunk to its lowest level of decadence. By the seventh century the flood of northern barbarism had almost overwhelmed Italian civilization, and the art of Christian Rome was practically extinct. The art which was kept alive in the more peaceful atmosphere of Constantinople was a product of Christianity engrafted in a dim reminiscence of the old Greek perfection. At first not without qualities of beauty and grandeur, this style gradually grew utterly rigid and lifeless under the hard conventionality that oppressed the artist. Direct appeal to nature was unknown; an artist selected his model, traced it, learned every detail by heart, and multiplied his mechanical copies wherever a representation of its subject was demanded. In all its most precious and subtle qualities each successive reproduction inevitably deteriorated a step further from the original example. The same causes however, which prevented the improvement of the style, saved it from extinction. An art for the most part mechanical was easily taught, and its plainly marked characteristics were not easily lost in passing from hand to hand and from country to country. From the monasteries of Constantinople, Thessalonica, and Mount Athos, Greek artists and teachers passed into all the provinces of Southern Europe.

At the beginning of the ninth century, the mosaics of Santa Praxedes in Rome show how completely the artists of Italy were dependent on their Eastern instructors. But of all Italian remains, those of Venice are the best representatives of the Byzantine school. Venice grew up, at first under the protection of, and afterwards in close and continual intercourse with Byzantium, in entire seclusion from the turmoils which distracted the rest of Italy.

The commercial prosperity of the city was also peculiarly favourable to the growth of an art which depends for much of its effect on sumptuousness of material.

Perhaps the most splendid existing remains of Byzantine mosaic are the decorations of the wonderful church of St. Mark; or rather (since these include works of every epoch and every style from the tenth to the seventeenth century) those of them which date from the tenth or eleventh century. The wealth of the city was freely lavished to make this Basilica a worthy resting-place for the body of the Evangelist, brought from Alexandria to Venice in the year 976; and the results go far to console us for the ravages which time and war have committed on the gorgeous edifices of Byzantium. Here alone (to quote the words of Dr. Kugler) do we obtain any idea of the wealth of mosaics which existed in the state buildings of ancient Constantinople. As we advance from this period, signs of the approaching revival in Italian art become manifest. In the vestibule of Saint Mark's itself are mosaics, dating probably from the twelfth century, showing a boldness and power of conception, which in the midst of Byzantine formalism and Western rudeness stamp the unknown artist as a true and original genius. His work heralded the new era. In the thirteenth century we emerge from the millennium of obscurity, and the progress of Art can again be traced by the lives and works of her most famous followers.



CHAPTER IV.

THE RENAISSANCE.

SCHOOLS OF THE THIRTEENTH AND FOURTEENTH CENTURIES.

THE awakening of art in Italy in the thirteenth century was but one phase of a mighty movement, the product of complex causes, which indeed includes all that is implied in the birth of modern civilisation ; a great struggle of mankind to put in order, out of the elements of chaos, a better and more beautiful form of human social life. The same influence stirred all Europe ; and its appearance in connection with the things of taste and intellect was but a sign of a deeper agitation in great questions of practical politics and religion. It is in the thirteenth century that the full power of this stir and change becomes plainly visible in history ; and one of the great phenomena of that memorable age is this revival of long torpid art which begins in the cities of Tuscany.

Pisa, Siena, and Florence are the three cities which divide the chief honours of the revival. Each boasts its two or three great names on the roll of the Renaissance ; and each possessed what is still more important to the

formation of an illustrious school, its crowd of less conspicuous but skilful and original workers on the same lines. The seeming pre-eminence of the school of Florence is due less to the superiority of her artists than to the partiality of an historian. The biographer Vasari, on whose work the greatest part of our knowledge of the earlier art-history depends, was himself a Florentine, and jealously careful of the fame of his fellow-citizens : he not only devotes to them a disproportionately large space in his *Lives*, but against some of their nearest rivals, notably the artists of Siena, he seems to be possessed of positive hostility—a partiality so far successful that while we have plenty of detail concerning Florentines, from Cimabue and Giotto down to quite insignificant minor artists, men so great as Duccio or Lorenzetti still remain to us little more than the shadow of a name.

In early Italian art, painting was again, as it had been in the remote time of its first origin, the handmaiden of architecture. Its greatest achievements were all accomplished in the decoration of churches and public buildings, either by mural pictures or by movable pictures intended, as in the case of altar-pieces, for some fixed position, for which their effect was calculated. The picture familiar to modern eyes, hung by itself in a room or in a gallery to be regarded in independence of its surroundings, became commoner as time advanced, and the patronage of wealthy individuals was to be sought as well as that of communities ; but, to the last, the chief boast of Italy—in a climate where the painter may expose his colours to the air with more boldness than beneath a northern sky—has been the frescoes and the wide surfaces of canvas or panel which throw open the whole side of a chapel or a saloon into a new world of movement and beauty. The art

of a particular painter or epoch is nowhere studied to greater advantage than in such a situation, where the value of the individual paintings is immensely enhanced by their unity of aim as parts of a complete scheme of decoration. Examples are numerous enough in Italy, but those which have remained to our own day in a tolerably complete state of preservation are but few. A very remarkable monument of the art of the thirteenth and fourteenth centuries, of which, though it has not escaped the ravages of time, enough remains to give a complete understanding of the plan as originally accomplished, is to be found in the *Campo Santo*, the Cemetery of Pisa. It is an example which has its peculiar value in being thoroughly representative of the art of an epoch, apart from the idiosyncrasies of individual artists. Many of the most important frescoes of the Campo Santo are only conjecturally assigned to their painters, modern research having exploded the tradition that affixed to them some of the most eminent names in the history of art.

The Campo Santo is an oblong space about 400 feet in length and 120 in width, inclosed by a high wall; the middle is occupied by the open burial ground, and round the sides runs an arcade, resembling the cloisters of an English college or cathedral. Within this arcade the inner side of the bounding wall was, and is still—except where decay or destruction has interrupted the series—covered with fresco paintings of religious subjects, arranged in two rows, one above the other. Some of the paintings have perished by fading or by the fall of the plaster, others have been partially hidden or cut away by later erected monuments; but the majority are sufficiently well preserved. These frescoes are well engraved in Lasinio's *Pitture a fresco del Campo Santo di Pisa*.

There are three entrances to the cemetery: one from the chapel contiguous to the east (end) wall, and two openings in the south (side) wall. Entering from the chapel and turning to the left, the first frescoes reached are a series of four, on the east wall, ascribed to a certain Buonamico Buffalmacco of Florence, and representing the *Passion of Christ*, the *Resurrection*, the *Appearance to the Disciples*, and the *Ascension*. Next to these, on the south wall, comes a far more important series, once ascribed to Orcagna, but now supposed with some probability to have been the work of the Sienese artists, the brothers Ambrogio and Pietro Lorenzetti; the first picture is an allegorical representation of the *Triumph of Death*, the second a *Last Judgment*, and the third, adjoining and continuing the composition of this, a savagely horrible conception of *Hell*. The design of the brothers seems then to have been interrupted, and in place of the *Paradise* which might have been expected to complete the series, there is a composition illustrating in several groups the life of the *Anchorites of the Theban Desert*, probably also the work of Pietro Lorenzetti. These four frescoes fill the space between the angle of the walls and the first of the two entrances which open through the south wall. On the other side of the entrance there is a series of six designs, in an upper and a lower course of three each, illustrating scenes from the *Life of Saint Ranieri*; these were originally ascribed to Simone Memmi, but are more probably the work of two less celebrated artists; the three upper pictures are now assigned to one Andrea of Florence, and the three lower ones to Antonio of Venice. They are succeeded by another similar series of six, of which, however, the lower course has been obliterated; these deal with the *Lives of Saints Ephesus and Potitus*, and are

traditionally, and probably correctly, ascribed to Spinello Aretino. After these comes the second entrance, and between that and the angle a series, once ascribed to Giotto, but now considered to be the work of Francesco da Volterra, representing the *Sufferings of Job*. The west wall is of little importance; it is decorated with works of a later date and much inferior to the rest. The north wall is occupied with a long series of scriptural subjects, arranged in chronological order. The first six pictures were executed by Puccio d'Orvieto, during the last ten years of the fourteenth century; their subjects are *God holding the Universe*, the *Creation of Man*, the *Fall and Expulsion*, the *Death of Abel*, the *Death of Cain*, and the *Deluge*. About seventy years later Benozzo Gozzoli took up the design where Puccio had laid it down, and in a series of twenty-one magnificent frescoes continued the history of the world from *Noah* to *Solomon*, and completed the decoration of the north wall.

The Campo Santo may be regarded as the typical example, for the fourteenth century, of the application of the highest art to decorative purposes; and the church of S. Francesco at Assisi formed another centre of employment for the artists of Florence and Siena of that time. Many of the other famous examples of the kind are representative less of a school than of a single artist. The Arena Chapel at Padua, for instance, is the entire work of Giotto; the Sistine Chapel is connected chiefly with the name of Michelangelo; the frescoes in the Stanze of the Vatican owe the whole of their design and the greater part of their execution to Raphael; and the celebrated paintings of the Library at Siena seem to have been entirely the work of Pinturicchio. Some description of these works will be given in treating of the several painters.

The painters of the Campo Santo, however, though fairly representing the early freshness of Italian art, by no means include the earliest Italian painters. The Byzantine tradition, which compelled one painter to follow in the steps of his predecessor without reference to nature, was carried on in Italy by Greek artists and their Italian imitators, without change, up to the middle of the thirteenth century, and even later; for paintings in the Byzantine manner are found in Italian art as late as the fourteenth century.* But long before this influence was entirely shaken off Italy had her great names in painting. Cimabue himself, with all his original power, was still trammelled by the Byzantine stiffness; and Cimabue cannot fairly be called the first great Italian painter. There was no equally distinguished artist before him, but some of his predecessors had shown genius and originality of no contemptible kind; and it is only fair to state that at the time that the first Italian painters were breaking through the Byzantine tradition there was still in existence at Rome a remnant of the ancient classic school, which seems never to have been completely subject to its influence. A certain JACOBUS, a Franciscan monk who worked at Rome, executed some mosaics in the Baptistery at Florence, in 1225, which are exempt from the meagreness so characteristic of the unregenerated art of that time.

The chief of the first regenerators were GIUNTA of Pisa, whose frescoes at Assisi were painted early in the thirteenth century; GUIDO of Siena, who painted, in 1221, the great picture of the *Virgin and Child* in the church of San Domenico in that city; BUONAVENTURA BERLINGIERI of Lucca; and MARGARITONE of Arezzo, who is supposed

* In paintings for the Greek churches the same manner is continued to the present day.

to have invented painting on prepared canvas; evidence of this may be seen in a picture (No. 564) in our National Gallery, which is considered one of the best of his existing works. Though ugly and almost barbarous, it shows the departure of the new school from the formality and stiffness of Byzantine tradition. To these names we may add BARTOLOMMEO of Florence, and ANDREA TAFI, a celebrated master of mosaic.

GIOVANNI CIMABUE was born at Florence in 1240, and is believed to have been the pupil of Giunta. His colossal *Madonna* in the church of Santa Maria Novella at Florence (Fig. 21) shows, by the broad and natural treatment of the draperies, that he had succeeded in emancipating himself from the debased Greek style, which is still obvious in one of his earlier paintings of the same subject. This picture excited such enthusiasm among the citizens to whom it was exhibited, that it was carried in solemn public procession from the studio to its place in the church. He executed other important works at Florence and Pisa, and was perhaps the painter of some of the frescoes in the upper church of Saint Francis at Assisi. Cimabue was at Pisa in 1302, engaged on a mosaic in the Duomo. He appears to have returned to Florence shortly after this time, and to have died there. His portrait, with that of Petrarch and other celebrated men of the time, appears in the fresco attributed to Simone Memmi in the Cappella de' Spagnuoli in the cloister of Santa Maria Novella at Florence; he is distinguished by his hood and short cloak (Fig. 28). With his name we may couple that of GADDO GADDI, the friend of both Cimabue and Giotto, who was born at Florence in 1239. He worked chiefly in mosaic, freeing himself, probably through the influence of Cimabue's friendship, from the Greek manner which he at first

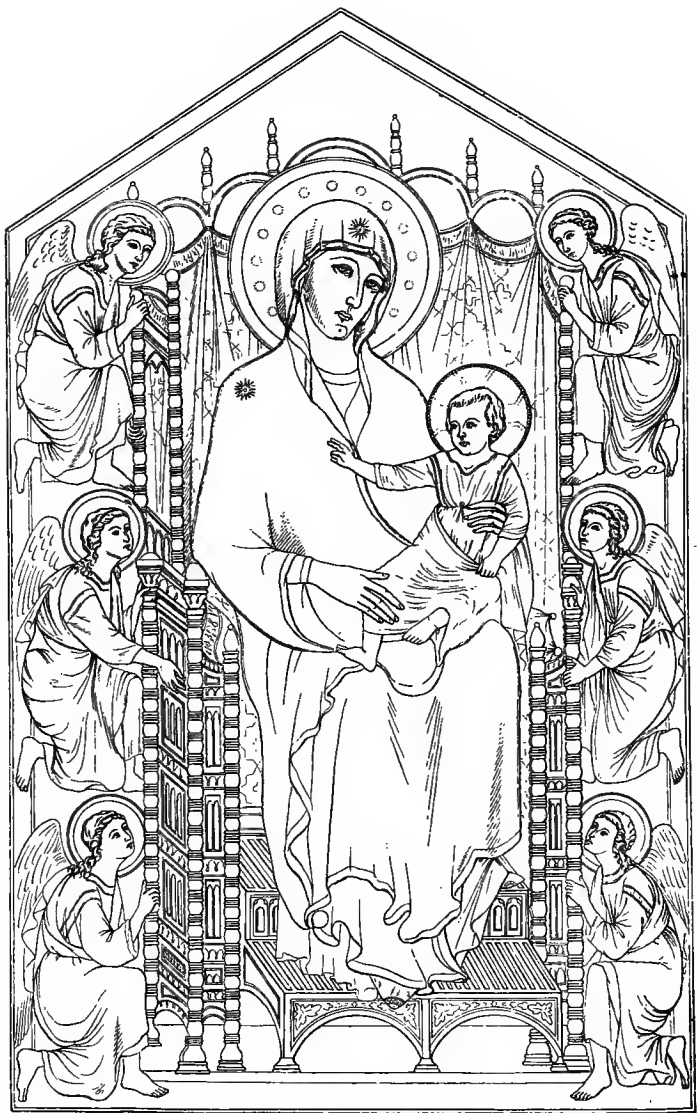


FIG. 21.—THE MADONNA ENTHRONED. BY CIMABUE.
In the Rucellai Chapel, in Santa Maria Novella, Florence.

practised. The fame which he achieved by his *Coronation of the Virgin* in the Cathedral of Florence induced Clement V. to invite him to Rome in 1308. There he executed several important mosaics, and returning to Florence, he died in 1312.

The painters hitherto mentioned may be said to have formed the transition from the Byzantine to what Vasari calls the modern manner. The rival schools of Siena and Florence now each produced a painter who fairly cleared himself from the old conventional manner of expressing the emotions, and derived his impressions from nature direct.

DUCCIO DI BUONINSEGNA, who heads the early Sienese School, as Cimabue heads the Florentine, though he has missed, for reasons already stated, the extended traditional fame of the latter, may with good reason be considered a much greater painter. Almost the only undoubted production of his that remains happens fortunately to be the most important work of his life, and is the fair test by which his reputation must stand or fall. There can be little doubt on examining the *Scenes from the Life of Christ*, that Duccio possessed many of the finest qualities of a religious artist in a degree that places him on a par with Giotto. The dates of Duccio's birth and death are not known; the former should perhaps be placed about 1260, and the latter certainly took place later than 1320. His great masterpiece, the altar-piece in the Cathedral at Siena, was completed in 1310, and like Cimabue's *Madonna*, was carried in procession by the citizens. This picture is still preserved in the cathedral, but has been removed from the high altar, and divided, as it was painted both on front and back, into two pictures. The front shows an altar-piece of the ordinary kind: the Virgin and Child, surrounded by saints



FIG. 22.—THE ENTOMBMENT OF THE VIRGIN.
Part of the Altar-piece by Duccio in the Sacristy of the Cathedral at Siena.

and angels, and adored by four bishops. The back is occupied by the scenes from the *Life of Christ*, a series of twenty-six designs, whose small scale does not prevent them from attesting forcibly the greatness of Duccio's powers (Fig. 22). The series is in fact for him what the frescoes of the Arena Chapel are for Giotto, and Duccio will suffer little from the comparison. Duccio is also known by his designs on the pavement of Siena Cathedral, executed in "chiaroscuro" in marble, a process of his own invention; these are still to be seen in good preservation,* in company with others of a later date. Had his works been more numerous, and the sphere of his influence more extended, he would have been no very unequal rival of Giotto. This great master, who, though later in point of time, has in truth a better claim than Cimabue or any of his predecessors to be called the father of Italian painting, comes next in date, and ushers in a school of artists who have at last cast off the trammels of tradition and conventionality, and strive earnestly, in spite of imperfect technical means and knowledge, towards the simple truth of nature.

Giotto (short for Ambrogiotto), the son of a peasant named Bondone, was born in the district of Vespignano, near Florence, in 1266. Employed as a boy in watching sheep, he is said to have been one day discovered by Cimabue, as he was sketching one of his flock upon a stone. The painter, surprised at the promise shown by the boy, who was not more than ten years old, took him to Florence, and made him his pupil. Giotto's earliest works were executed at Florence, and at the age of thirty he had already attained such fame that he was invited to Rome by Pope Boniface VIII., to take part in the decoration of the ancient Basilica of Saint Peter.

* Unless destroyed by recent restoration.



FIG. 23.—CHRIST AMONG THE DOCTORS. A FRESCO BY GIOTTO.

In the Accademia di Belle Arti, Florence.

The *Navicella* mosaic which he there executed, representing the Disciples in the Storm, is preserved* in the vestibule of the present Saint Peter's. The famous story of "Giotto's O," belongs to this episode in his career. When the envoy sent by the Pope to engage his services begged for some drawing or design which might be shown to his Holiness in proof of the artist's talent, Giotto, taking an ordinary brush full of colour, and steadying his arm against his side, described a perfect circle on an upright panel with a sweep of the wrist, and offered this manual feat as sufficient evidence of his powers. The story shows the importance attached by a great artist to mere precision in workmanship, and teaches the useful lesson that genius, unsupported by the skill only to be acquired by discipline and labour, is wanting in the first condition which makes great achievements possible. This visit to Rome took place about 1298; soon afterwards we find Giotto engaged on his frescoes in the church of Saint Francis at Assisi, a series of allegorical designs illustrating the Saint's spiritual life and character. In 1306, he was working at the fine series of frescoes in the Arena Chapel at Padua, which represent thirty-eight scenes from the lives of the Virgin and of Christ. The series begins with the *Rejection of Joachim's Offering*, and ends with the *Ascension* and the *Descent of the Holy Ghost*. We here see Giotto in the fulness of his powers; the incidents are treated with a charming simplicity and sentiment for nature (Fig. 24), and he rises to great solemnity of style in the more important scenes. Engravings of these frescoes have been published by the Arundel Society, accompanied by an interesting monograph by Mr. Ruskin. Important works by Giotto are found in many other places besides

* Very much restored.

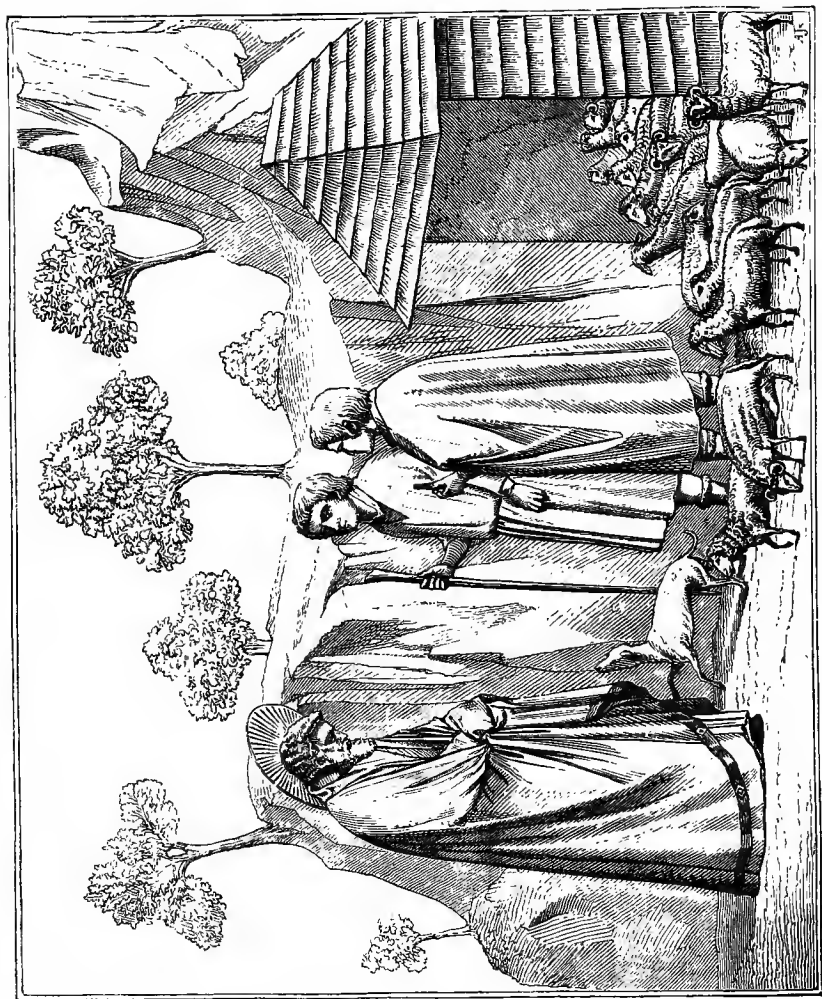


FIG. 24.—JOACHIM RETIRES TO THE SHEPHERFOLD.
From the fresco by Giotto in the Cappella dell' Arena, Padua.

those mentioned above, including especially Naples, Ravenna, Milan, Pisa, and Lucca. Perhaps the finest are those which have been discovered of late years in the Church of Santa Croce at Florence under coats of white-wash which happily had preserved them almost intact; the *Last Supper*, in the refectory of the convent attached to the church, is in remarkable preservation, and is a magnificent example of the style of the time.* The twenty-six panels which he painted for the presses in the sacristy of the same church are good illustrations of his method of treatment; natural and dignified with the interest concentrated on the figures; the background and accessories being treated in the simplest possible manner, and hardly more than symbols expressing the locality in which the scene is enacted. Giotto was the first of the moderns who attempted portrait-painting with any success, and some most interesting monuments of his skill in that branch of art have been preserved to us. In 1840, discovery was made, in the chapel of the Podestà's palace at Florence, of some paintings, by Giotto, containing a number of portraits, among them one of his friend, the poet Dante; the portraits being introduced, as was usual among the early painters, and indeed frequent at all periods, as subordinate actors in the scene represented. Giotto was not only a painter; as a sculptor and architect he was also distinguished. The Campanile of Florence was built from his designs, and completed after his death by his scholar, Taddeo Gaddi. Some of the sculptures are said by Vasari to have been executed by his own hand (Fig. 25); but many of this historian's statements concerning the painters of that early time have been questioned by modern critics. Giotto died

* Said by Vasari to be by Giotto, but ascribed, as well as the panels for the presses, by Messrs. Crowe and Cavalcaselle to Taddeo Gaddi.

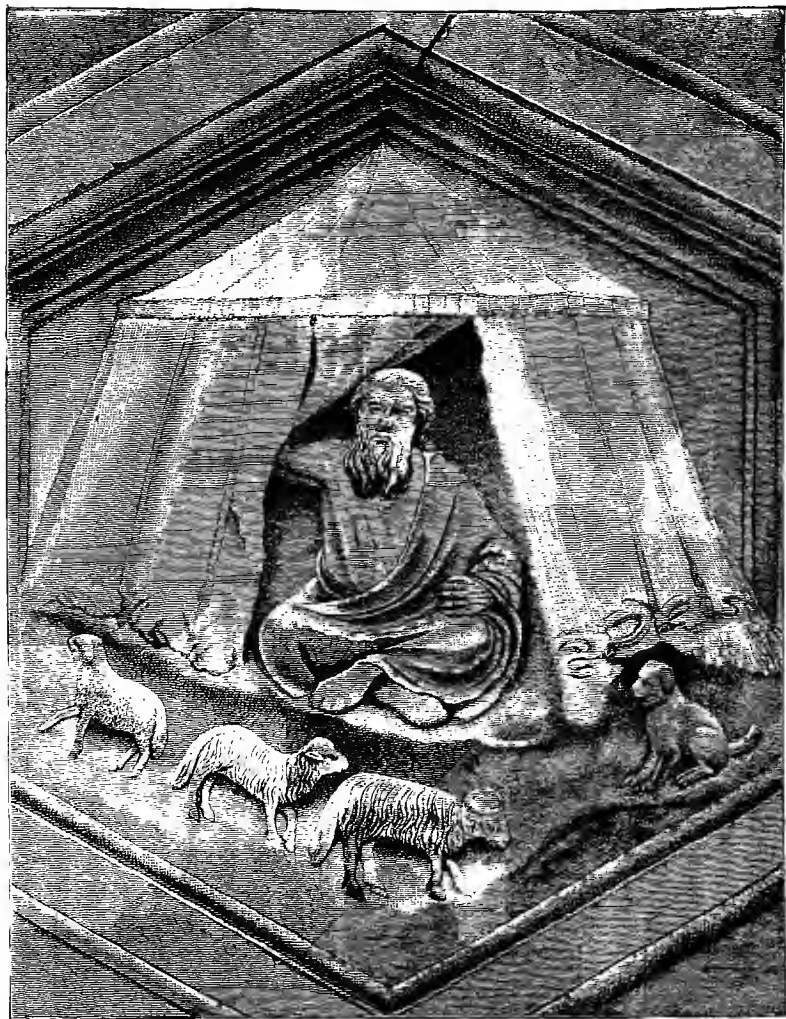


FIG. 25.—SHEPHERD LIFE. DESIGNED BY GIOTTO.
From the bas-relief on the Campanile, Florence.

at Florence in January, 1337, and was buried with public solemnities in the cathedral. His style, though marked by the hardness and quaintness of a time when *chiaroscuro* and perspective were very imperfectly understood, displays the originality of his genius in its thoughtful and vigorous design, and shows how resolutely the artist relied, not on traditions, but on keen and patient observation of nature.

The scholars and imitators of Giotto were numerous; the chief of them were STEFANO FIORENTINO, called, from his success in the imitation of form, *Simia della Natura*, the "Ape of Nature," to whom, however, no existing work can with certainty be ascribed; GIOTTINO; and TADDEO GADDI, son of Gaddo Gaddi, and Giotto's godson.

GIOTTINO was so-called from the resemblance which his works presented to those of the founder of the school. It is doubtful who he was, as the accounts of the period in which he lived cannot be reconciled with the date of the frescoes assigned to him. Those which are supposed to be executed by him combine, with an advance towards realism, the dignified unity of composition characteristic of Giotto.

TADDEO GADDI lived and worked with Giotto for twenty-four years, and was charged at the master's death with the completion of his unfinished works. As has already been hinted, many works which have hitherto been ascribed to Giotto are now assigned to this painter, whose style very closely resembles that of his master. He, in his turn, is now deprived of the honour of having executed the fine symbolic painting in the Cappella de' Spagnuoli in the cloister of Santa Maria Novella, representing St. Thomas Aquinas enthroned among the prophets. This work is very typical of the allegorical compositions of the time;

personifications of the Sciences and Arts and Virtues are seated below, while under each allegorical figure is placed an historical or mythical personage representative of the type personified above; as *Atlas* below *Astronomy*, *Tubal Cain* below *Music*, *St. Augustine* below *Charity*, &c. (see Fig. 26). It is probably by a Sienese painter.



FIG. 26.—PORTION OF A FRESCO ASCRIBED TO TADDEO GADDI.
In Santa Maria Novella, Florence.

Numerous other followers of Giotto are known by name, and countless works of his school exist; the difficulty consists in assigning the works to their proper authors. From among the multitude of these artists whose frescoes decorated the churches of the time, we need only add to those already mentioned, GIOVANNI DA MILANO, who

was a fellow-worker with Taddeo Gaddi, but advanced the art further in realistic treatment, and displayed more individuality; combining with his Florentine training something of the poetic grace of the Siennese school.

The most famous of the immediate successors of Giotto was ANDREA DI CIONE, called ORCAGNA,* who, though not a pupil of Giotto, was considerably influenced by his works. He was born in Florence about 1308. In conjunction with his brother Leonardo, he executed several paintings in the churches of Florence. The National Gallery possesses a fine altar-piece which was painted for the church of San Pietro Maggiore; it is divided and hung in ten portions (Nos. 569—578). A painting of *Heaven and Hell*, after the description of Dante, done by the two brothers in the Strozzi Chapel of Santa Maria Novella at Florence, is still preserved; but the paintings in the Campo Santo of Pisa, by which Orcagna was best known and which gave him his reputation with some connoisseurs in the last century—a period when the great schools of the early times of Florence and Siena were ignored or contemptuously stigmatised as “Gothic”—are now, as has been explained, known to be by other artists. Orcagna was, undoubtedly, of great original genius, and gave a marked impulse to the arts; Giotto's own pupils and their followers having been content to follow in their master's footsteps without in any way departing from his style. Orcagna, like Giotto, was famous in sculpture and architecture as well as painting; in fact, the three branches in the early ages of Italian art were scarcely separated, and painting was far from holding the position of pre-eminence which it afterwards attained, not a little to the detriment of the others. Orcagna died in or about 1368.

* Short for his sobriquet of ARCAGNUOLO, the Archangel.

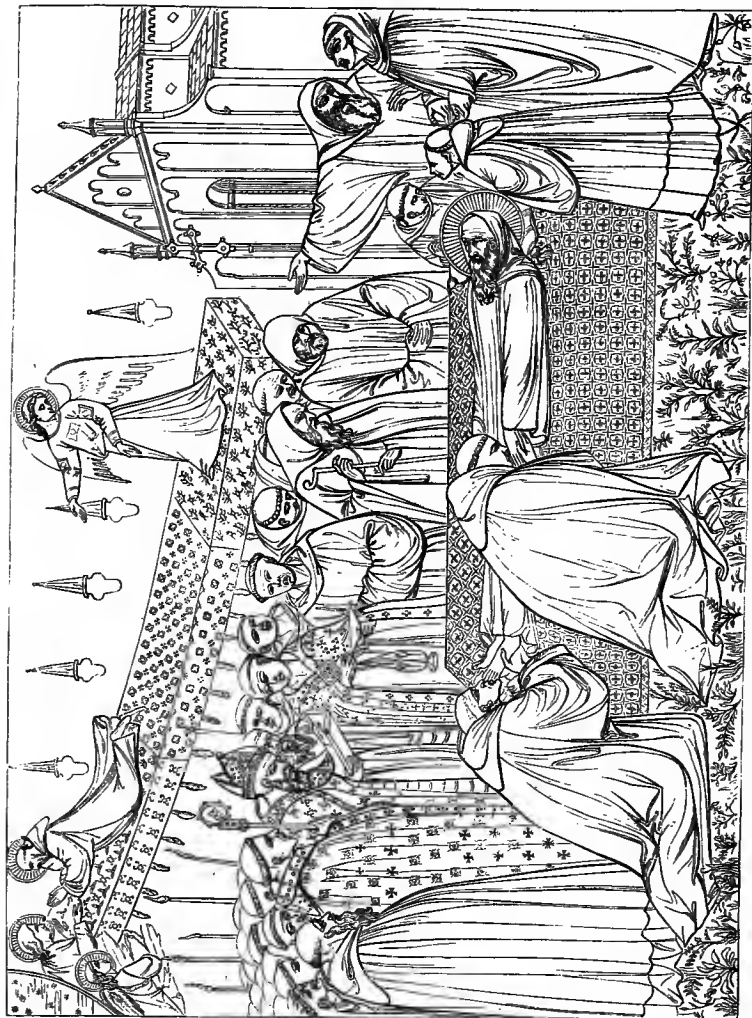


FIG. 27.—BURIAL OF ST. BENEDICT. BY SPINELLO ARETINO.
In Sen Miniato, Florence.

JACOPO DI CASENTINO, whose family name was Landini was born in 1310, and became a pupil of Taddeo Gaddi. He painted many important works in fresco, of which few remain, and died in advanced age, about 1390. Jacopo was the master of SPINELLO ARETINO, who was about twenty years his junior, and a native, as the name by which he is commonly known implies, of Arezzo. Spinello painted a great number of works in different places, of which the most celebrated are his frescoes at San Miniato outside Florence (Fig. 27) and those already described in the Campo Santo of Pisa. He was the best of the school directly founded on Giotto, and far superior to his master Jacopo. In the South Kensington Museum are two fragments of fresco by this painter (lent by Sir H. A. Layard), the only remains of his paintings in S. M. degli Angeli at Arezzo, which have been lately destroyed. The date of his death is unknown; he was living in 1408.

GIOVANNI and AGNOLO GADDI, sons of Taddeo, were also distinguished painters about this period. A pupil of Agnolo, CENNINO CENNINI, who lived in the latter part of the fourteenth century, was the author of a *Trattato della Pittura*, the oldest of modern books on painting.

The Sienese School, which may be said to have been founded by Duccio, was now an important rival of the school of Florence. Its chief master at this period was SIMONE MEMMI, born about 1284. He was the friend of Petrarch, and painted the portrait of his mistress Laura. Memmi spent the latter years of his life at Avignon, where he died in 1344. The important fresco in the Cappello de' Spagnuoli (Fig. 28), once attributed to him, is now, like that of Taddeo Gaddi, assigned to another artist; in this case supposed to be the same ANDREA DI FIRENZE who executed the paintings of the *Life of St. Ranieri at Pisa*.

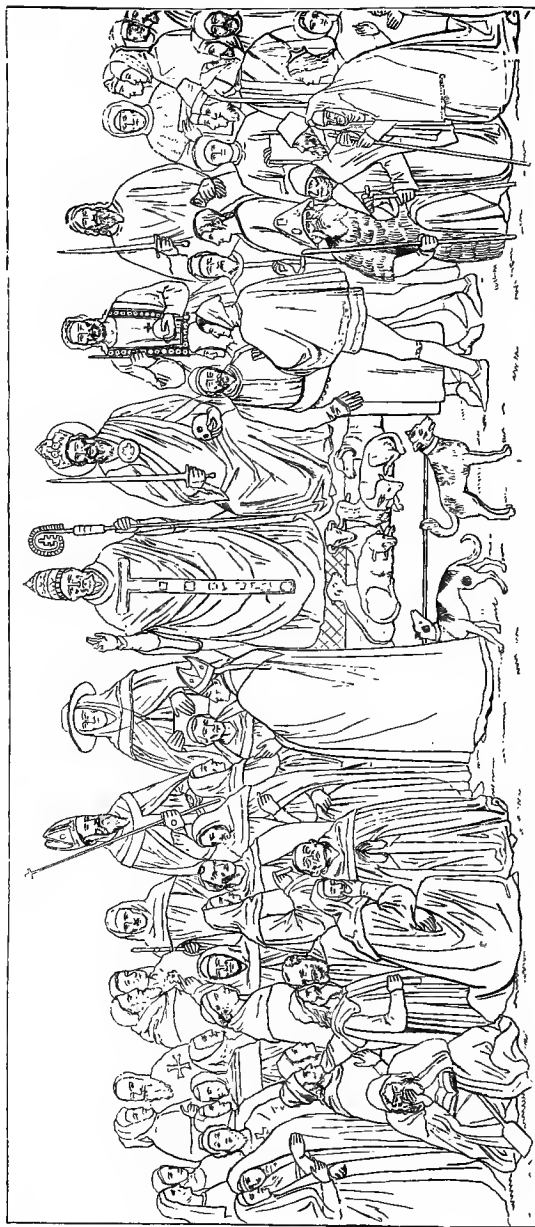


FIG. 28.—FRAGMENT OF THE FRESCO, ATTRIBUTED TO SIMONE MEMMI.
In Santa Maria Novella, Florence.

That Andrea was of the Sienese School is surmised from his style, but nothing further is known about him. Simone's brother, LIPPO MEMMI, was also distinguished as a painter.

AMBROGIO LORENZETTI, who is best known by the frescoes with which he decorated the Palazzo Pubblico, or Town Hall of Siena, was the most famous member of a distinguished family of artists. The dates of his birth and death are unknown : his first picture, a fresco in the church of San Francesco at Siena (Fig. 30), was painted about 1331. The three great frescoes of the Town Hall were begun in 1337 and finished in 1339 ; they are large compositions, remarkable for the grandeur of the figures (Fig. 29), which represent allegorically the *Government of Siena*, the *Results of Good Government*, and the *Results of Bad Government* ; and to him and his brother are now properly ascribed (as has already been stated) the frescoes in the Campo Santo at Pisa, said by Vasari to be the work of Orcagna. The only work of importance which Ambrogio is known to have executed after these, is a *Presentation in the Temple*, painted in 1342, and still preserved, though in a much injured condition, in the Academy of Florence. His work, like Orcagna's, is distinguished by great originality of conception and grandeur of treatment.

The Sienese school of the fourteenth century, though inferior to the Florentine, was not without influence in Florence, and did much towards laying the foundations of art in other centres. That Orcagna learnt something from the Sienese, and that Lorenzetti imbibed something of Florentine grandeur seems indubitable, and up to this time the two schools, though differing greatly in character, seemed to have worked in harmony, each being useful to the other. Imperfect though the works of these two artists be—through



FIG 29.—HEAD OF "CONCORDIA," FROM THE "ALLEGORY OF GOOD GOVERNMENT." BY AMBROGIO LORENZETTI.

In the Palazzo Pubblico, Siena.

their being done at a time when the art was as yet but emerging from infancy, and painters were but feeling their way—they glow with that imagination and creative spirit which either culminates an epoch or begins a new one. Though different from, and immensely superior to, the immediate followers of Giotto and Duccio, in that they added and originated on their own account, these painters may be considered to have said the last word of the Giottesque school. After them painting takes a fresh start, to lead in Florence to numberless masters, who, keeping to nature as their guide, and steadily improving in the higher technical qualities, made ever fresh advances towards perfecting the art;—in Siena to a school which, though deeply imbued with poetic feeling, remained within narrow and provincial bounds, neither exercising an influence abroad nor receiving fresh inspiration from without, until it perished incomplete, like Siena itself, from its ambitious exclusiveness.

About the middle of the fourteenth century, the number of men who followed the painter's calling had become so considerable, that the two cities of Florence and Siena formed each its own guild of painting,—the Florentine guild having been constituted in 1349, and that of Siena in 1355. These guilds were semi-religious societies, and placed under the protection of the evangelist Saint Luke, himself, according to a common tradition, a painter.

Meanwhile the art of painting was making rapid advances in other parts of Italy, especially in Umbria, Rome, and Venice, although the Tuscan and Sienese were as yet the only schools which had produced artists of the highest genius and fame. Of the Umbrian school, the earliest painter of note was ODERIGI of Gubbio, a

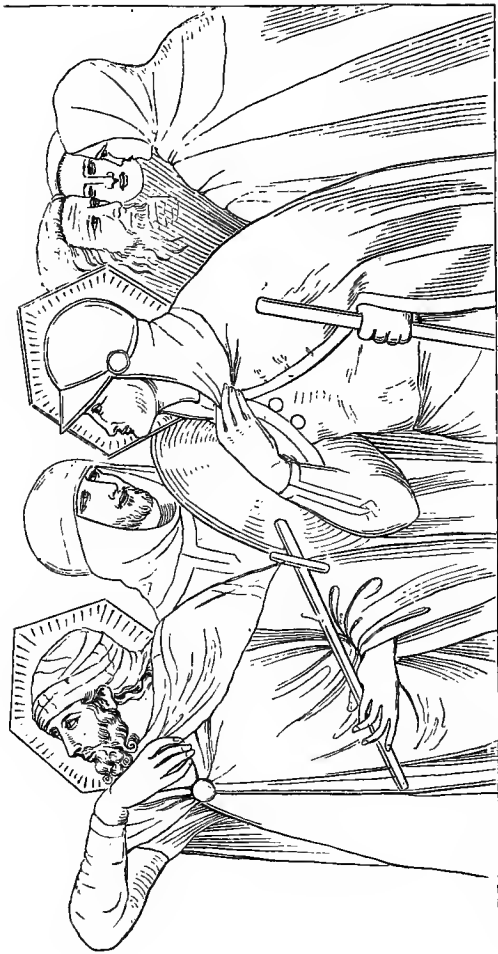


FIG. 30.—PORTION OF THE CRUCIFIXION. BY AMBROGIO LORENZETTI.

In San Francesco, Siena

contemporary and friend of both Giotto and Dante, whose mention of him in the *Purgatorio* has made him celebrated; he was a miniature painter, and no works of his are known; but he headed a school at Gubbio which was much influenced by that of Siena; and he is considered to be the founder of the school of Bologna, as he lived there, and was the master of Franco Bolognese, the earliest recorded painter of that school. Perugia, afterwards so celebrated, remained in complete obscurity until the fifteenth century.

At Rome the COSMATI family carried on in the thirteenth century the traditions of art which had never ceased from the classic times. They were architects, sculptors, and mosaicists, and were succeeded by PIETRO CAVALLINI, a contemporary of Giotto, and his assistant during his work in Saint Peter's. The works of Cavallini which remain are also chiefly designs in mosaic; the fresco at Assisi, which is attributed to him by Vasari, being more in the character of the Sienese school, was probably executed by Pietro Lorenzetti. Cavallini was a good architect, and some have identified him with the Italian artist who designed the shrine of Edward the Confessor in Westminster^a Abbey, and the crosses in memory of Queen Eleanor. Cavallini was born in 1259, and died in 1344; he was therefore some years older than Giotto, though he outlived him. It can hardly be said, however, that there was in this century a Roman school, in the sense in which we speak of the Sienese and Florentines; all the artists of this date whom we find mentioned as belonging to the Roman school are, as their names testify, from various cities of central Italy; as Andrea da Velletri, Ugolino Orvietano, and others; and they seem to have been employed mostly in decorating the cathedral of

Orvieto, which was for this part of Italy what the church at Assisi was for Florence ; Siena, sending her artists to both these centres of fresco and monumental painting, no doubt acquired a considerable influence on the art of the time. It was not until Rome became a centre of attraction for artists from all parts of Italy, in the sixteenth century, that a style was formed which can be properly called Roman ; and Cavallini, in the fourteenth century, is rather the last of a traditional race of Roman artists, than the beginner of a new epoch. Later on we find the names of Gentile da Fabriano and Melozzo da Forlì as belonging to Rome, both artists of distinction.

GENTILE DA FABRIANO occupies an intermediate place in the art of the time ; he is hardly to be called Roman, although he worked in St. Giovanni Laterano,—his paintings have a decided character of their own, and of a very attractive kind ; he exercised a very marked influence on the schools of Venice and Padua, having been the master of Jacopo Bellini—who named his son Gentile after him, and who himself had an undoubted influence on the great Andrea Mantegna—and of Antonio of Murano, a painter of the rival school in Venice. He was born about 1370, and died about 1450. He was well abreast of the advance in technical methods and doctrine which distinguishes the age of Masaccio from that of Giotto. He was fond of decorating his pictures with gold, and his style somewhat resembles that of Fra Angelico ; but it is doubtful whether he was, as Vasari states, his pupil ; he was greatly admired by those who knew his works, including the great Michelangelo ; most of these, however, have unfortunately perished. An *Adoration of the Kings* in the Academy at Florence remains, and ranks among the finest examples of the early schools. Gentile spent some time in Venice, and

his services to art were rewarded by the Venetian Senate with a pension, and a grant of patrician rank.

In North Italy, notwithstanding Giotto's visit, in the first years of the fourteenth century, to Verona, Ferrara, Ravenna, and, above all, to Padua—where his paintings in the Arena Chapel might have been expected to form a school—the art of painting remained in the impoverished state in which it was everywhere before the revival; GUARIENTO of Padua is the only name of importance remaining to us; and his works show no trace of the new influence. Towards the end of the century, however, two artists appeared, whose paintings form a conspicuous feature of interest in the famous church of Sant' Antonio at Padua. Fortunately preserved by the whitewash from under which they were rescued, though not without damage by subsequent restoration, the frescoes of ALTICHIERO DA ZEVIO and JACOPO AVANZI, painted in 1379, give a very high position to these artists. Formed on the style of Giotto, these pictures are full of life and invention, and are remarkably harmonious in colour. These men executed other works in Padua, and some at Verona, which have perished. But they left no school to follow them.

The Milanese painters of this time are hardly worth mention; a few names remain, but no work showing that the school had any importance.

The Venetian school of the fourteenth century includes some meritorious artists, but none of any great celebrity. MAESTRO PAOLO, LORENZO VENEZIANO, NICCOLÒ SEMITECOLO, are among its best known names.

The fifteenth century brings with it a remarkable improvement in the technics of painting. Oil painting was then first practised (for the painters hitherto noticed, both

ancient and modern, were limited to the usage of fresco and distemper), and a great advance was made in the knowledge of perspective and chiaroscuro. At the same time, the earnestness, devotion, and spiritual significance of the works of the earlier period were not yet lost or obscured in the pride of self-conscious artistic power; and among painters of the fifteenth century, uniting with Giotto's sanctity and Giotto's strength a command over means of expression which Giotto never possessed, we shall find the greatest masters of the noblest religious art.



FIG. 31.—JESUS STRIPPED OF HIS VESTMENTS. BY GIOTTO.



CHAPTER V.

FIFTEENTH CENTURY—TUSCAN, PADUAN, VENETIAN, UMBRIAN,
AND NEAPOLITAN SCHOOLS.

THE earliest of the great fifteenth-century painters belongs in the character of his works rather to the preceding century, and his style has not much affinity with the peculiar excellences of the school of Masaccio. The monk GUIDO DI PIETRO of Fiesole, commonly called FRA ANGELICO from the holiness and purity which were as conspicuous in his life as in his works, was born in 1387 at Vicchio, in the province of Mugello. At the age of twenty he entered the order of the Predicants at Fiesole, and took the name of GIOVANNI, by which he was afterwards known. His first art work was the illumination of manuscripts. Quitting the monastery in 1409, he practised as a fresco-painter in various places until 1418, when he returned to Fiesole, and continued to reside there for the next eighteen years. In 1436 he again quitted his retreat, to paint a series of frescoes on the history of the Passion for the convent of San Marco in Florence (Fig. 33). This work occupied nine years, and on its completion Angelico was invited to Rome. The chief work which he undertook

there was the decoration of a chapel in the Vatican for Pope Nicholas V. In 1447 he went to Orvieto to

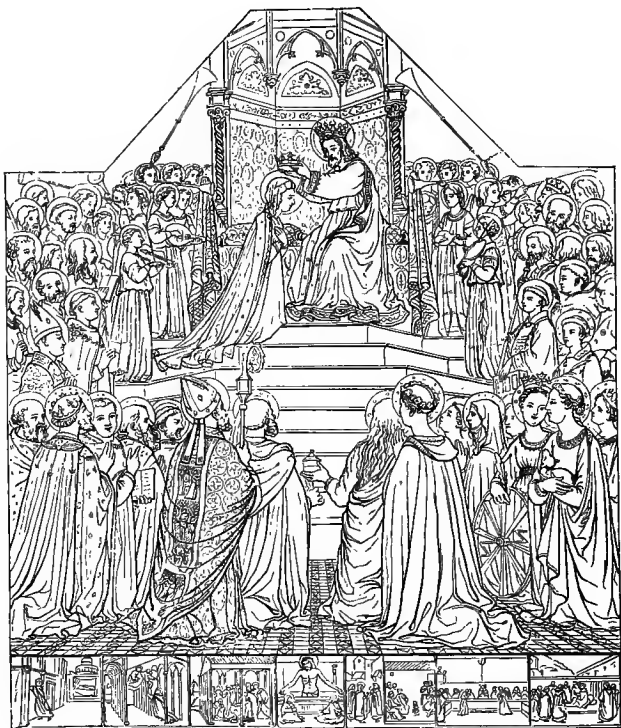


FIG. 32.—THE CORONATION OF THE VIRGIN. BY FRA ANGELICO.

Now in the Museum of the Louvre, Paris.

undertake a similar task, but returned in the same year, having done only three compartments of the ceiling, and leaving the rest to be afterwards completed by Luca



FIG. 33.—THE CORONATION OF THE VIRGIN. BY FRA ANGELICO.
In the Convent of San Marco, Florence.

Signorelli. He then continued to reside in Rome, where he died and was buried in 1455. The most striking characteristics of Angelico's art spring from the temper of religious fervour with which he practised it. He worked without payment; he prayed before beginning any work for the Divine guidance in its conception; and believing himself to be so assisted, he regarded each picture as a revelation, and could never be persuaded to alter any part of it. His works on panel are very numerous, and are to be found in many public and private galleries; of the finest of these are, a *Last Judgment*, belonging to the Earl of Dudley, and the *Coronation of the Virgin* in the Gallery of the Louvre (Fig. 32). After his death he was "beatified" by the Church he had served so devotedly—a solemnity which ranks next to canonisation; and Il Beato Angelico is the name by which Fra Giovanni was and is most fondly and reverently remembered. His style survived only in one pupil who assisted him at Orvieto.

BENOZZO GOZZOLI, whose great works in the Campo Santo have been above referred to, was born at Florence in 1420, and was a pupil of Fra Angelico. He began by following the style of his master, but was afterwards irresistibly led into the realistic school, of which Masaccio may be called the originator in the beginning of the fifteenth century. His paintings in the Riccardi Palace (Fig. 34) at Florence are an example of his transition from the one school to the other. In place of the pure and spiritual severity of Angelico, Benozzo Gozzoli delights in crowded incident and richness of detail. He fills up every background with an abundance of picturesque accessories, figures of animals, architecture, and landscape, and displays a feeling for the beauty of material Nature more intense than



FIG. 34.—THE ANGELIC CHOIR. BY BENOZZO GOZZOLI.
Part of a fresco in the Riccardi Palace, Florence.

any of his contemporaries. Unquestionably the finest of Benozzo's works are his latest, the frescoes of the Campo Santo, which, executed at the rate of three a year, occupied him during the seven years beginning with 1469. The satisfaction which these works gave to the authorities of Pisa was rather oddly expressed by a present of a sarcophagus, in which he might finally rest near to his great creations. Another series of frescoes, remarkable for their beauty, is in the church of S. Agostino at San Gimignano in Tuscany; it consists of a series of seventeen pictures of the life of St. Augustine, which are mostly in perfect preservation. The story of St. Augustine's schoolboy life is enhanced in interest by a highly realistic representation of the punishment of one of his comrades, who is being unmistakably "hoisted" in the traditional fashion. Benozzo died in Florence in 1498. Our National Gallery has a small picture by him of the *Rape of Helen*, closely resembling in style the work of Fra Angelico, and an altarpiece painted by him for a church in Florence.

Much of the impulse art received at this time was given by a closer application to it of the exact sciences. The great sculptor Ghiberti led the way in this direction, and some of the most successful painters were his pupils. One of them, Paolo di Dono, called UCCELLI, from his fondness for painting birds, devoted himself to the study of perspective so ardently as to injure his own fortunes, while he advanced his art. He was helped in his studies by the geometrician Manetti. Vasari tells us that his enthusiasm led him to sit up reading all night; and his displeased wife could get no other answer to her appeals than "*Oh! che dolce cosa è questa prospettiva!*"—"What a sweet thing perspective is!" Uccelli was born at Florence in 1396, and died there in 1475. Most of his works are now lost;

an extensive series of frescoes in the cloister of S. Maria Novella, executed in *terra verde* or green earth, still remains, it is true, but in such dilapidated condition as to be scarcely distinguishable. There is an interesting panel by him in the Louvre, containing the heads of Giotto, Donatello, Brunelleschi, Manetti, and himself, as representatives of Painting, Sculpture, Architecture, Mathematics, and the *dolce cosa*, Perspective. A picture in the National Gallery curiously illustrates his fondness for perspective. It represents a battle, and the broken fragments of arms on the ground, and even the figure of a dead soldier, are carefully drawn to the point of sight.

ANDREA DEL CASTAGNO (born 1390, died 1457) was a painter of the new realistic school, and a follower of Paolo Uccelli; he painted an equestrian portrait of Niccolo Tolentino in imitation of statuary, which is placed in the Cathedral of Florence as companion to a similar painting of the English general, Hawkwood, by Uccelli. His name is connected with that of DOMENICO VENEZIANO (see page 112), who introduced oil-painting into Florence, and of whose work only two specimens remain, one in oil and the other in fresco. This painter was born at Venice about 1420, and died at Florence in 1461.

PIETRO DE' FRANCESCHI, one of the first masters of the Umbrian school, devoted himself as earnestly as Uccelli to the mathematical study of perspective, and helped greatly to advance the science. He was born at Borgo San Sepolcro about 1415. During the earlier part of his life he mostly worked as an assistant of Domenico Veneziano, and probably learned from him to employ the new method of oil-painting. The two painters together executed considerable works in Florence and in Loreto. Pietro also left paintings in his native city, in Urbino, Ferrara,

Rome, and Arezzo. He died at his birthplace in 1492. Both this master and Paolo Uccelli exercised an influence on future painters which extended far beyond the limits of their own schools. Some of Pietro's works are distinguished for very powerful chiaroscuro ; but the greatest advance in this direction was made at this time by MASOLINO DA PANICALE, a contemporary Florentine painter, and the master of Masaccio.



FIG. 35.—THE TRIBUTE MONEY (Matthew xvii. 27). BY MASACCIO.
In the Church of the Carmelites, Florence.

This great painter, whose true name is TOMMASO GUIDI—MASACCIO is a familiar nickname referring to his untidy habits—was born at Castel San Giovanni in 1401, became the pupil of Masolino, and undertook, as his first important work in painting, to continue the series of frescoes which his master had begun in the Brancacci Chapel of the church of the Carmine in Florence. Masaccio's work in the chapel was included in about four years, from 1423 to 1427, and

the paintings he produced, marvellous for so young a man, were studied as models by all the greatest painters, down to the time of Raphael. They are five in number: the *Expulsion from Paradise*, the *Tribute Money* (Fig. 35), *Saint Peter Baptising*, the *Apostles restoring the Youth to Life* (completed by Filippino Lippi) and the *Infirm Man cured by the Shadow of Saint Peter*. Besides these frescoes the only entirely undoubted work of the master is the *Italian Trinity* in Santa Maria Novella at Florence; for the series of frescoes ascribed to him in the church of San Clemente at Rome would seem rather to be the work of an inferior artist, for whom Masaccio may have furnished designs. He left Florence for Rome in 1427, and died there in 1428, having lived just long enough to give evidences of a power sufficient, immature as it must have been, to place him among the greatest masters of the art. He was unquestionably the founder of the modern style, understanding by that the natural treatment of groups with their proper force of light and shade and relief, appropriately placed in the picture, and among such surroundings as help the subject without being overcrowded with incident. The expressions also are natural and easy; the faces full of character, but less idealised than under the earlier painters, and sometimes too obviously portraits.

FILIPPO LIPPI, generally known as Fra Lippo Lippi, to distinguish him from his son Filippino, was perhaps a pupil of Masaccio, and certainly drew much from the study of his works. At the time when Masaccio was engaged in the Brancacci Chapel, Lippi was a boy of about fourteen in the convent of the Carmelites, and an ardent student of art. Born about 1412, he had been left an orphan at an early age and placed in the convent by his aunt. He began his noviciate at eight years old; and showing a special

aptitude for art was allowed to make it his occupation. In 1425 he had painted some frescoes in the convent cloisters. Lippi's spirit was ill suited for a monastic life; when he came to man's estate, he took the protestant step of running away, and soon had his fill of adventure. Having put to sea off Ancona, he fell into the hands of Moorish pirates, and was sold for a slave in Barbary. A portrait of his master sketched on a wall won him favour, and he was allowed to purchase his liberty by drawing a few pictures. We find him employed in Florence in 1438 (Fig. 36). Several years afterwards he undertook important works in Prato, including the famous frescoes of the cathedral choir, on which he was engaged from 1452 to 1464. While painting an altarpiece for the convent of Saint Margaret in Prato, Lippi fell in love with a girl named Lucrezia Buti, who was being educated in the convent, and was intended for a nun, and in 1456 he carried her off. This is said to have created a great scandal, and raised against him an enmity of which he was at last the victim; but as he did not lose his employment in the cathedral of Prato, and was afterwards employed on a like task in that of Spoleto, we must suppose that the sacrilegious element of the story has been exaggerated.* His death, at Spoleto in 1469, was attributed to poison. The National Gallery contains several good examples of Lippi's easel pictures.

With Filippo Lippi should be associated his pupil, SANDRO BOTTICELLI, who was born at Florence in 1447, and whose style has much affinity with that of his master. The name by which he is generally known he took from the goldsmith who was his first master, his family name being FILIPEPI; Sandro is short for Alessandro. He completed

* Cosimo de' Medici obtained a dispensation from Pius II., which enabled him to marry Lucrezia.



FIG. 36.—THE MADONNA ADORING THE HOLY CHILD, SUSTAINED BY ANGELS.
BY FILIPPO LIPPI.

In the Uffizi, Florence.

his studies under Filippo Lippi, and painted a great number of pictures in a very vigorous and original style, delighting equally in religious subjects and those drawn from classical mythology. Among his works are three of the frescoes in the Sistine Chapel. Botticelli was an ardent student of Dante, and devoted himself towards the close of his career as an artist to illustrating and commenting on the *Divine Comedy*. At last he joined the followers of Savonarola, earnestly espoused the cause of religious reform, and apparently gave up the practice of art altogether. His zeal brought him into poverty, and he was supported in his last years by the charity of friends. He died at Florence in 1510. Botticelli's reputation as an artist stood high among his contemporaries; his works are full of invention and imbued with a fancy peculiarly his own; his children especially have a naturalness which shows him a devoted lover of baby-life; his pictures have been much studied and his fame revived by artists and critics of our own day (Fig. 37).

There is some confusion about the works ascribed to PESELLO and PESELLINO, as there are two painters named Pesello, one of whom, FRANCESCO, was the grandson of the other, GIULIANO; and Vasari speaks of them indifferently as Pesello. An altarpiece representing the *Trinity*, in the National Gallery, shows great grandeur of style and beauty of colour; the head of the Almighty is remarkably fine, and the influence of Filippo Lippi seems obvious; so that it would appear to be by the younger artist, as Francesco (born 1422, died 1457) was of his time, whereas Giuliano was born in 1367, and died in 1446. The Peselli were much engaged in painting *cassoni* or wedding-chests,* and

* There are many good specimens of *cassoni* of this period in the South Kensington Museum.



FIG. 37.—CORONATION OF THE VIRGIN. BY SANDRO BOTTICELLI.

In the Uffizi Gallery, Florence.

one of them, probably Giuliano, was celebrated for painting animals.

ANTONIO POLLAIUOLO, distinguished as a sculptor as well as a painter, was born in Florence about 1433. He was apprenticed to a goldsmith—a calling in which many distinguished painters learned their elements, and which, as then practised, offered the best possible training for hand and eye. Pollaiuolo is said to have been the first painter who employed dissection of the dead subject as an aid to his artistic studies, an important step in the direction of that fuller knowledge of nature to which art was still tending, and which has to be attained before the means of expression at the artist's disposal are complete. One of the principal pictures of this master, the *Martyrdom of Saint Sebastian*, in the National Gallery, displays conspicuously the effects of his studies in this direction; the figures of the archers are full of life, and show an energy and character evidently due to the painter's intimate knowledge of muscular formation; although a certain dryness and rigidity of execution confess the want of other qualities which should be proportional elements of imitative power. Pollaiuolo won at the outset of his career considerable fame as a sculptor and modeller. He did not, until a comparatively late age, turn his attention to painting, in which he soon took rank among the ablest of contemporary masters. Pollaiuolo died in 1498, at Rome, where he had been engaged chiefly in sculptural work.

ANDREA VERROCCHIO (born at Florence 1432, died 1488), though more famous as a sculptor than as a painter, deserves mention as having been the master of Leonardo da Vinci. It is said that jealousy at seeing himself surpassed by his pupil led him to give up painting for

sculpture. Verrocchio executed the models at least of the famous statue of Bartolommeo Colleoni in the Piazza San Giovanni e Paolo at Venice, certainly one of the finest, if not the finest, equestrian statue in the world. It was completed by Alessandro Leopardi after Verrocchio's death.

COSIMO ROSSELLI (born at Florence 1439, died in 1507) was in his earlier years a worthy follower of Masaccio; but he degenerated later in life into a comparatively poor and mannered style. He was the master of Fra Bartolommeo, and of Piero di Cosimo. Of Rosselli's frescoes in the Sistine Chapel, some of which are hardly worthy of their place, the best is considered to be the *Sermon on the Mount*. He reverted in these frescoes to the earlier practice of adorning them with much gilding, which, combined with the use of strong deep colours in the draperies, gives a peculiar richness to his best works.

LUCA SIGNORELLI, an artist whose powerful works had great influence in forming the genius of Michelangelo, was a native of Cortona, born about 1441. He was a pupil and an assistant of Pietro de' Franceschi. His earlier pictures show great power of design, but are apt to be somewhat formal, and without charm; but the heads possess great grandeur, and he has a largeness of style which found its proper expression later in life. He painted, in 1478, two frescoes in the Sistine Chapel at Rome; but the most important of all his works were those in the Cathedral of Orvieto, the continuation of the series of frescoes which Fra Angelico had left unfinished. These paintings were begun in 1499 and finished in 1502; they belong therefore to an advanced period of the painter's life. The chief of them are the four great pictures representing *Antichrist*, *Hell*, the *Resurrection*, and *Paradise*. These are the first Italian pictures in which the nude



FIG. 38.—THE MADONNA ENTHRONED. BY LUCA SIGNORELLI.
In the Academy of Fine Arts, Florence. (From Santa Trinità, Cortona.)

figure is made a prominent part of the design, and in this, and in the terrific grandeur of the scenes represented, the artist found the proper scope for his powers. The dead rising from their graves, the demons harassing the lost souls, the wicked struck by lightning, occupy the highest place among the conceptions of the tragic and the terrible, and are realized with amazing force and vividness. The comparison of them with the great works of Michelangelo in the Sistine Chapel will prove how much the latter artist was indebted to the leadership of Luca Signorelli's work, which, by the impulse it gave to the study of the nude figure and anatomy, constitutes an epoch in the history of art. Signorelli spent his later years at Cortona, where he died in 1521 (Fig. 38).

DOMENICO GHIRLANDAIO, the son of a goldsmith named BIGORDI, acquired that surname for his skill in making garlands: he was born at Florence in 1449, and, like many of his contemporaries, learned the rudiments of art in the goldsmith's workshop. Of his many fine works in Florence, the most celebrated are the series of frescoes in the choir of Santa Maria Novella, in which he introduced a great number of interesting portraits,—beautiful ladies of Florence, brother artists and friends, and several members of the family of Giovanni Tornabuoni, who had obtained for him the commission to execute the work. Previously to these he had executed six frescoes in the Sassetti Chapel in S. Trinità, representing scenes from the life of St. Francis. These, though not so splendid in scale and design, are more appropriate in treatment than the scenes from New Testament history in Santa Maria Novella. The Florentine costume of his time jars less upon propriety, and the portraits are less incongruous there than in such subjects as the *Birth of the Virgin*, or the *Angel*

appearing to Zacharias. He painted one fresco, the *Calling of Peter and Andrew*, in the Sistine Chapel at Rome. The town of S. Gimignano, in Tuscany, boasts of some fine wall-paintings by his hand, and his altar-pieces are numerous. He worked also in mosaic, a beautiful specimen being the *Annunciation* over one of the doors of the Duomo at Florence. Ghirlandaio was the master of Michelangelo, who is said to have assisted him in his work at Santa Maria Novella. His works, though showing the greatest advance hitherto made towards largeness of style, and completeness of expression both in form and light and shade, breathe but little of the religious feeling which inspired the earlier artists; and it is evident that for him the artistic form, the pictorial effect, and the splendour of decoration, have more interest than the proper and effective treatment of the subject (Fig. 39). We cannot but feel a falling off in art when the great events of Scripture are used as a vehicle for the introduction of portraits of leading citizens and beautiful ladies in all the splendour of the costume of their time. In all great works of art, where portraiture has been introduced, whether by the earlier artists, such as Giotto, or by those later than Ghirlandaio, as Raphael, it has always been kept quite subordinate, and confined to the lookers-on in the scene. His brothers, DAVID and BENEDETTO, and his son RIDOLFO, were also distinguished painters. Ghirlandaio happens to be quite unrepresented in our National Gallery: but examples of his works are not wanting in other English collections. He died at Florence in 1494.

Next in chronological order among the Florentine masters occurs the great name of LEONARDO DA VINCI, but as his place in art is rather among the great masters of the sixteenth century, he may be fitly



FIG. 39.—THE ADORATION OF THE MAGI. BY GHIRLANDAIO.

In the Pitti Palace, Florence.

considered after the remaining *quattrocentisti** who were his juniors.

LORENZO DI CREDI, born at Florence in 1459, was a pupil of Verrocchio, and distinguished both as a painter and a sculptor. His early works are much influenced by his fellow-pupil, Leonardo da Vinci. His pictures are remarkable for elaborate finish, and the evident pleasure he took in painting infants is a noticeable trait of this master; his Madonnas, however, are apt to be sleepy and uninteresting, and his pictures are dull and inharmonious in colour. But his drawings of heads, of which there are many in the Louvre and the Uffizi, are done with a delicacy and feeling for character which is remarkable even for that time. Lorenzo died in 1537.

FILIPPINO LIPPI, born at Florence in 1460, was, according to the old story, the offspring of Fra Lippo Lippi's illicit connection with Lucrezia Buti; but was possibly his adopted son. On the death of his father, Filippino became the pupil of Sandro Botticelli. His first important work was the completion of the frescoes in the Brancacci Chapel, which Masaccio had left unfinished. He executed some considerable works in the church of Santa Maria Novella, and others at Rome and at Prato. One of his finest paintings, the *Vision of Saint Bernard*, is still in La Badia at Florence (Fig 40). Filippino, like Ghirlandaio, made an important advance towards the complete mastery of the art over technical means. He died in 1504.

PIERO DI COSIMO, the son of a jeweller in Florence, born in 1462, adopted the name by which he is generally known

* *Quattrocentisti*, the Italian term for artists belonging to the years one thousand four hundred and odd; the words *cinquecento* and *cinquecentisti* are similarly used of the school of the following century. *Quattrocento* and *cinquecento* correspond respectively to our *fifteenth* and *sixteenth* centuries; the difference of notation is a little embarrassing.

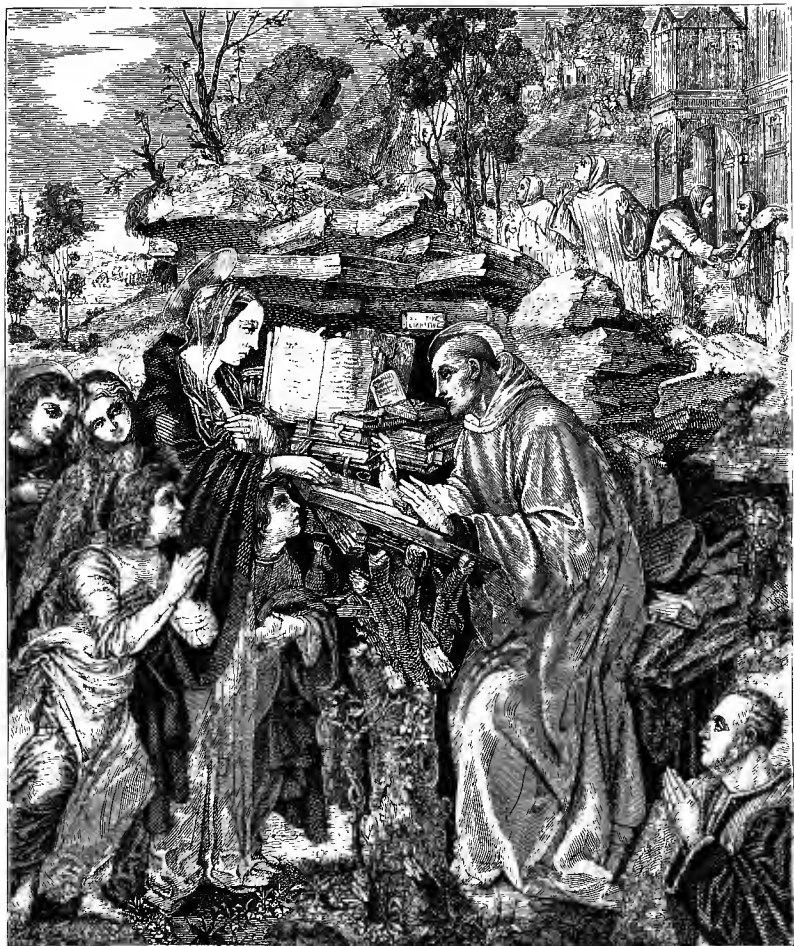


FIG. 40.—VISION OF SAINT BERNARD. BY FILIPPINO LIPPI.

In the Church of La Badia, at Florence.

from his master, Cosimo Rosselli. As an artist he was eccentric, but his works have much merit, his landscapes being especially good. He died at Florence in 1521.

Besides these artists are many of reputation, whose works however do not call for special notice in this necessarily brief *résumé*, as they are rather followers than originators. DELLO DELLI, who was a follower of Uccelli and painted *cassoni*; ALESSO BALDOVINETTI, a more important painter of the same school, few of whose works can now be identified; FRA DIAMANTE, an assistant to Fra Filippo, and guardian to Filippino Lippi; SEBASTIANO MAINARDI, brother-in-law and assistant to Ghirlandaio, who doubtless was the painter of many so-called Ghirlandaios; RAFFAELLINO DEL GARBO, and a host of other painters, known and unknown, assistants to Filippino, to Sandro Botticelli, and to Ghirlandaio, who multiplied works in imitation of their masters, and who are responsible for many pictures attributed to these great names. Botticelli, especially, seems to have had a workshop whence numerous inferior replicas of his Madonnas were given to the world, which now inundate public and private collections; an example afterwards followed by Giovanni Bellini, at Venice.

PADUAN SCHOOL.

It has already been seen that in the fourteenth century there was no proper school of art at Padua; the two painters whose works remain in St. Antonio being rather an offshoot of the school of Giotto, and leaving no successors.

The real founder of this school was FRANCESCO SQUARCIONE, who owes his celebrity rather to the number and eminence of the pupils he instructed than to the few works which can with certainty be attributed to him. There is internal evidence, indeed, in these, that, although signed

with his own name, they are not so much the work of his own hands, as executed in the school or workshop which he set up in Padua, where he is said to have had 137 scholars or assistants. Squarcione, who was born at Padua in 1394, travelled in Italy and Greece, collecting and carefully studying the remains of ancient art. The examples which he brought home with him, and with which he furnished his studio, gave to his style, and to that of the entire school which he founded, a peculiarly sculpturesque character. He died at Venice in 1474.

It would be an error to suppose, however, that to Squarcione's teaching alone was due the eminence to which the Paduan school attained, although his enthusiasm for the antique showed him to be a man of superior taste and cultivation. Of the many pupils who reflected his manner MARCO ZOPPO is the most remarkable, but the character of his works is ugly, with the exaggerated anatomy and the stiff broken drapery which is a marked characteristic of Squarcione's school. He and others from the same workshop were much employed in painting house fronts, many of which may still be seen in Castelfranco, Conegliano, Bassano, and other towns of Lombardo-Venetia.

But the greatness of ANDREA MANTEGNA, the most distinguished of all Squarcione's pupils, is due to other sources : and here again we find the Florentine school asserting its accustomed influence wherever art raised itself to a high level. Donatello, the sculptor, and Paolo Uccelli, the painter, both worked in Padua, and the former resided there for some years while executing the beautiful works in bronze and marble which still remain for our admiration in Sant'Antonio ; and it can hardly be doubted that Mantegna's style was greatly improved by his study of the works of these artists. This painter's influence was so important

that his life deserves a somewhat extended notice. Andrea Mantegna was born in 1431 of a humble family; and before he was ten years old the child had displayed such talents that Squarcione was induced to adopt him as his son. At the age of seventeen he painted an altarpiece for the church of Santa Sofia, in Padua, which was much praised; it has unfortunately perished. His earliest works of importance are the series of frescoes in the chapel of Saint Christopher in the church of the Eremitani at Padua, representing scenes in the life of St. Christopher and St. James. Squarcione obtained the contract for decorating this chapel, and employed several pupils on the work, the chief of whom after Mantegna was NICCOLO PIZZOLO, who worked with Andrea, probably after his designs. He perished young in a street riot, leaving Mantegna, who began to be employed there about 1448, to execute the greater part of the work by himself. Mantegna here completely asserts his individuality, and these paintings excel by a mastery over composition, a thorough knowledge of perspective and foreshortening, learnt probably from Paolo Uccelli, and a characteristic fondness for architectural backgrounds adorned with friezes and medallions in the style of the antique, acquired in Squarcione's workshop. The figures, though rigid and statuesque, show an immense advance in the knowledge of form, and are admirably true in expression. They were completed in 1459 or '60. Mantegna married Nicolosia, the daughter of Jacopo Bellini, who at that time resided in Padua with his family, and is said to have incurred Squarcione's displeasure by this marriage, and so to have lost the chance of becoming his heir; but it is conjectured by Messrs. Crowe and Cavalcaselle* that the

* To whose learned essay on Mantegna I am indebted for much of this short account.—E. J. P.

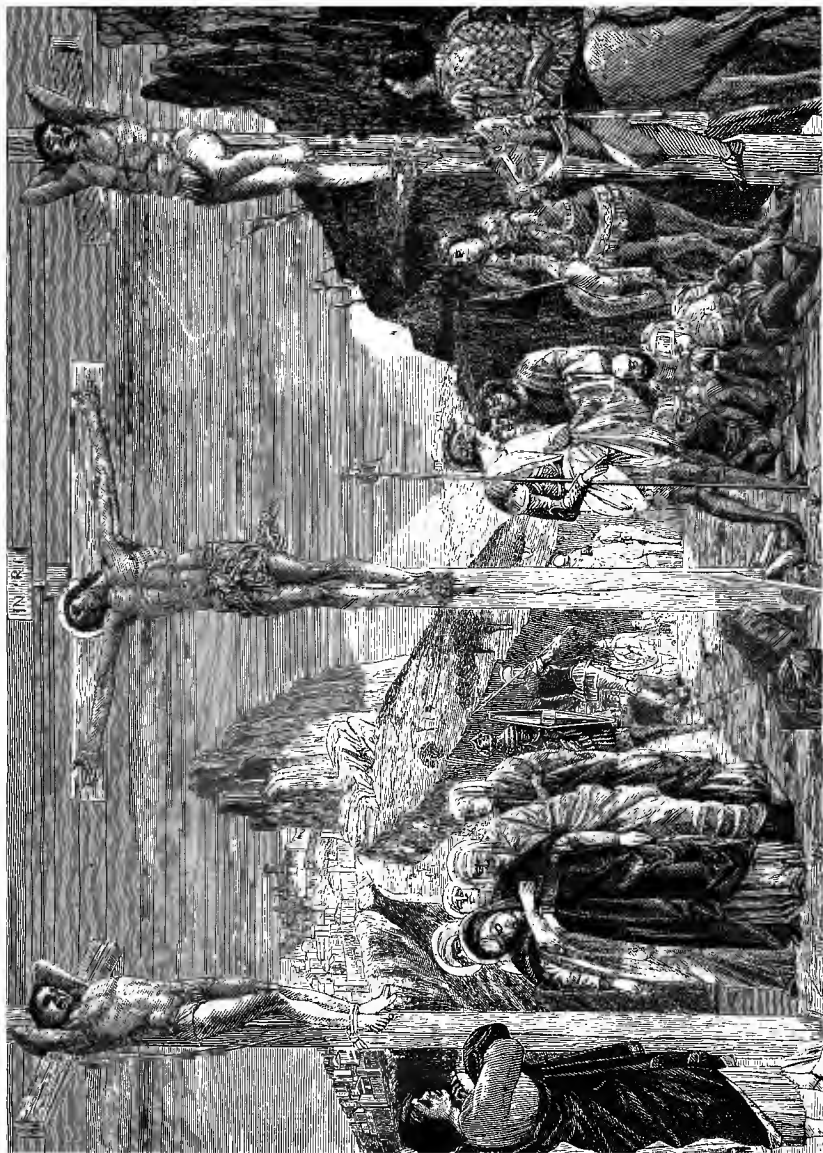


FIG. 41.—THE CRUCIFIXION. BY MANTEGNA. IN THE LOUVRE, PARIS.

quarrel arose from Squarcione having signed and published as his own a work executed by Mantegna. For the church of San Zeno, at Verona, he painted a magnificent altarpiece, about the year 1457, to which may perhaps be assigned the palm among all his works for beauty and completeness ; the accompanying woodcut of *The Crucifixion* (Fig. 41), is taken from one of the four small pictures which form the predella of this noble work, and which are unfortunately separated from the original composition, their place being now occupied by copies. In 1460 Mantegna entered the service of the Marquis of Mantua, by whom he was treated as a friend, and for whom he executed several of his best works. England is indebted to this connection for the possession of the nine well-known pictures in tempera, representing the *Triumph of Julius Cæsar* (Fig. 42), at Hampton Court. These, which were considered by Vasari to be the finest of the artist's works, were purchased by Charles I. on the dispersion of the Mantuan collection ; they are unhappily so ruined by the vulgar restorations of a Flemish artist of the school of Rubens, that it is impossible except in parts of the background, which were probably considered too unimportant to demand re-painting, to judge of their original beauty of execution ; the composition remains, however, and their original character may be best studied in the woodcuts of Andrea Andreani executed about 100 years after.

Mantegna was the first painter who engraved his own designs. He died at Mantua in 1506 ; his son Francesco, who had long been his assistant, completed some of his unfinished works. Mantegna must be ranked among the very greatest masters of painting. His style is severe, somewhat hard and rigid in execution, but his figures are by turns energetic and graceful in movement, according

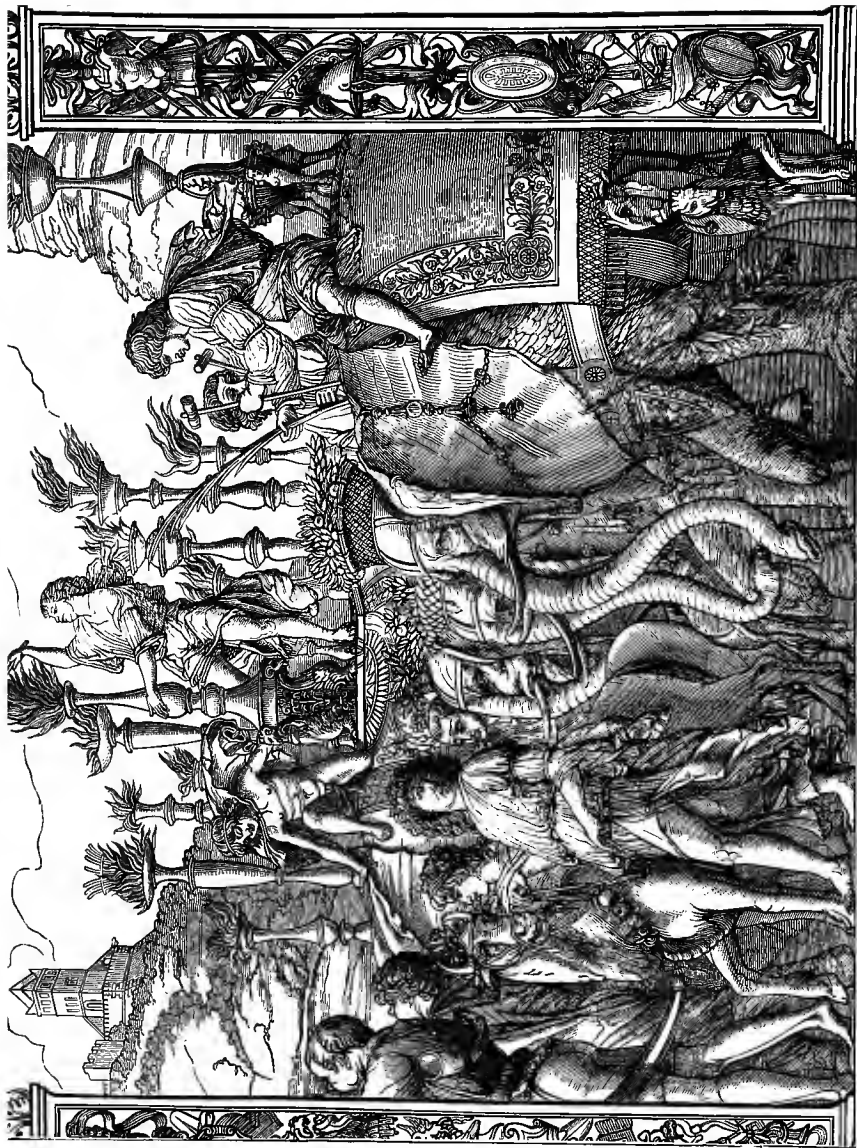


FIG. 42.—THE TRIUMPH OF JULIUS CAESAR. BY MANTEGNA. AT HAMPTON COURT PALACE.

as the subject required, and are full of character and passion ; the handling is faultless, with a finish and delicacy in touch in his small works which has never been surpassed. A small triptych in the Tribune of the Uffizi at Florence, painted about 1464, is one of the most perfect of his works in this respect. His larger works are no less complete, and exhibit, besides the grandeur of conception inherent in all that he did, an extraordinary fertility of invention and a profusion of beautiful detail in the accessories. In his later works the colour is beautifully clear and harmonious. He is represented at the National Gallery by the picture of a *Madonna and Child with Two Saints*, painted in tempera, which has escaped being varnished ; a fine work, exquisitely finished, but not of equal importance to those in the Louvre. He is deeply imbued with the classical influence, being, like his master Squarcione, a devoted student of the antique.

The style of the Paduans had a considerable influence on the painters of other schools ; Jacopo Bellini, the Venetian, studied for some time under Squarcione, whose influence is also felt through Bono in the Ferrarese school, and through Lorenzo Costa and Francia in that of Bologna. But Mantegna produced a much deeper effect on the school of Venice through his intimacy with the Bellini. The extent of his influence on Giovanni Bellini may be judged by a comparison of two pictures of the *Agony in the Garden*, one by Bellini in the National Gallery, and the other by Mantegna belonging to the Earl of Northbrook, in which the resemblance of style is so close that it is only by the light of modern criticism that the two works have been assigned to their respective authors. It was no doubt to the intimacy with Bellini that the improvement in Mantegna's colouring in his later works was mainly due.

VENETIAN SCHOOL.

The Venetian school may be said to have had a double origin. The development of their art was later than with the schools of Florence, Siena, or Padua, for in the beginning of the fifteenth century we find JACOBELLO DEL FIORE hardly emancipated from the Byzantine manner; his most important follower was GIAMBONO, whose mosaics in the chapel of Mascoli in St. Mark's have a peculiar beauty distinct from all the other mosaics with which that church is so splendidly adorned. At the same time a separate and independent school of artists sprang up in the neighbouring island of Murano, under GIOVANNI and ANTONIO of Murano, who seem to have felt the influence of German art, no less than that of Gentile da Fabriano's visit to Venice. The VIVARINI were also of the Murano school, and Bartolommeo, noticed below, is the first of the great Venetian names.

But the true greatness of the school of Venice begins with the brothers Bellini; they were, as we have seen, preceded in order of time by some noteworthy painters, one of the earliest of whom is celebrated for having introduced the new method of oil-painting into Italy from Flanders. This was ANTONELLO DA MESSINA, a native of the city of that name in Sicily, born about 1414. In the course of travels undertaken for the sake of his artistic studies, he saw at Naples a picture painted by Jan van Eyck in the new medium which that artist had lately discovered. His admiration and curiosity were excited, and he made the journey to Flanders to learn the process. Having returned to Italy, and being at Venice in 1451, he imparted his knowledge to Domenico Veneziano, who, according to an

old story, now sufficiently disproved, was murdered for the sake of the secret by his rival, Andrea del Castagno of Florence.* Antonello resided for some time in Milan, and afterwards in Messina, but returned in 1473 to Venice, where he remained till his death, about the end of the century. It must not be supposed that the use of oil in painting was entirely unknown before the experiments of Van Eyck, but the almost insuperable difficulties of drying and blending the colours had caused it to be very rarely employed. Van Eyck succeeded in mixing a kind of varnish which proved in these respects more satisfactory than any other medium, and was destined to supersede distemper entirely.

The first oil-painting exhibited at Venice was the work of BARTOLOMMEO VIVARINI, who was probably among those instructed by Antonello. His works already show the splendour of colouring which is the distinguishing feature of the Venetian school. The dates of Bartolommeo's birth and death are not known; he painted between 1450 and 1499. His brothers Antonio and Luigi were also distinguished artists.

CARLO CRIVELLI, born early in the century, and still living in 1493, painted only in distemper. He was fond of adorning his pictures with garlands of fruit and flowers, in the style of the Paduan artists, and enriched them with quantities of gold ornaments. In spite of a singular and exaggerated rigidity of drawing, again resembling the school of Squarcione, sometimes verging on caricature, his pictures are full of charm and interest. The colouring is varied and harmonious, and the treatment is always thoroughly original. His works are very numerous, and

* Andrea del Castagno died on August 19th, 1457; Domenico Veneziano on May 15th, 1461.

usually in very good preservation, owing to the care with which he prepared and used his mediums. As a decorative painter Crivelli has few equals. The style of this master may be studied to advantage in the National Gallery, which contains eight of his works—one of them a large altarpiece in many compartments.

GIOVANNI BELLINI, the greatest Venetian artist of the fifteenth century, and the master of Titian and Giorgione, was the son of that Jacopo who has been mentioned as the pupil of Squarcione and of Fabriano. He was born about 1427, and learned his art from his father; his connection with the school of Padua, and especially with Andrea Mantegna, has already been referred to. On the introduction of oil-painting he adopted that method, and his best works are executed in oil. A magnificent series of pictures which he painted in company with his brother, Gentile, and Luigi Vivarini, in the council chamber of the Ducal Palace, were unfortunately destroyed by fire in 1577. The same fate befell his fine altarpiece in the church of SS. Giovanni e Paolo, which perished in 1867 in the same fire that destroyed Titian's *Peter Martyr*. It is only in Venice that the genuine works of Giovanni Bellini can be studied, for, as has already been stated, replicas of his works issued in great numbers from his workshop, and are to be found in almost every collection in Europe. The National Gallery, however, possesses an exceptionally perfect example in the *Death of St. Peter Martyr*; where it would be difficult to exceed the beauty of the landscape background of wood and foliage either in drawing or colour. Bellini continued to paint up to the time of his death, which took place at an advanced age in 1516. The picture on which he was then engaged, and which was finished by Titian, was the *Bacchanalia*,

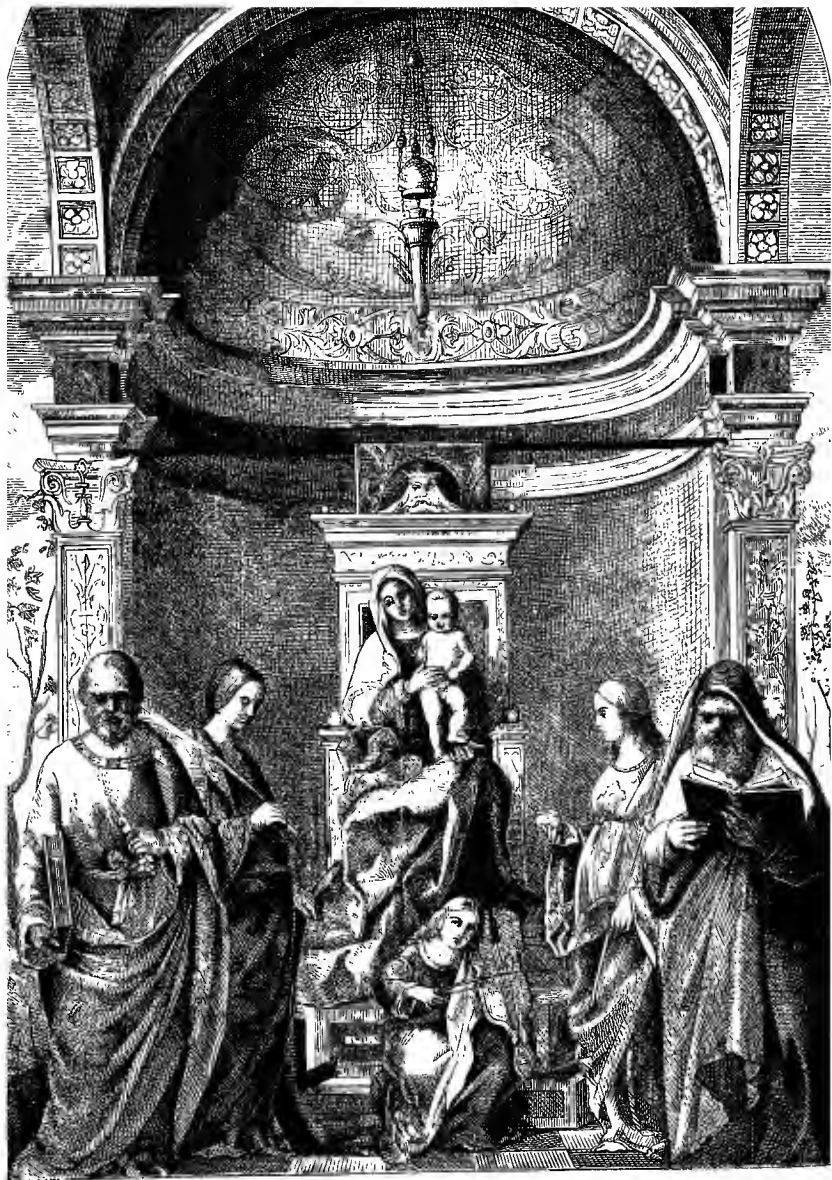


FIG. 43.—SANTA CONVERSAZIONE. BY GIOVANNI BELLINI.

In San Zaccaria, Venice.

now in the possession of the Duke of Northumberland. His masterpieces are chiefly in the churches in Venice and Murano, and in the Gallery of the Accademia. The finest of all is perhaps the altarpiece in the sacristy of San Zaccaria, of which an engraving is given (Fig. 43), which, however, does not take in quite the whole work. The immense advance in softness and richness of colouring over his early style when under the influence of Mantegna is here obvious to every one; the work retains just sufficient of the formal arrangement of the earlier times to give dignity to the subject; the simplicity of the composition, the balance of colour and breadth of light and shade, are profoundly impressive, while nothing can exceed the grandeur and sweetness of the heads, male and female. Many other of his works are hardly less beautiful.

The elder of the two brothers, GENTILE BELLINI, who was born about 1427 and died in 1507, though inferior to Giovanni, takes a high place among the great artists of his time. He spent some years at the court of Constantinople, having been sent there by the Venetian government at the request of Sultan Mahomet II. It is said that he was at last frightened away by that monarch's manner of showing his enthusiasm for realistic art; for in the course of some criticisms on a picture of the death of John the Baptist, the Sultan had a slave decapitated in the artist's presence, to show him how to represent a freshly-severed head. One of Gentile's finest works is *Saint Mark preaching at Alexandria*, in the Brera at Milan; another is the equally celebrated *Miracle of the Cross*, in the Academy of Venice.

VITTORE CARPACCIO is, among contemporary artists, second only to Bellini. Little is known of his life. He was born about 1450, and appears to have studied under Luigi Vivarini, but was much influenced by Gentile, and

later by Giovanni Bellini, as may be seen in the beautiful altarpiece of the *Presentation in the Temple* in the Academy at Venice. His principal work is the series of eight pictures also in the Academy, illustrating the *History of Saint Ursula*. They are large compositions, containing hundreds of figures, full of incident and invention, and remarkable for the completeness of the detail of the figures, architecture, and landscape, not less than for the beauty of the colouring and breadth of daylight effect. Besides these is a series of smaller paintings in the Scuola of San Giorgio full of charm and fancy, representing incidents in the lives of St. George and St. Jerome. Carpaccio was still painting in 1522.

MARCO BASAITI, whose works extend in their dates from 1503 to 1520, and CIMA DA CONEGLIANO, who painted between 1489 and 1508, and who for his mastery of drawing and composition has been termed the Masaccio of Venice (Fig. 44) were contemporary artists, who approach in their best works very near to the excellence of Bellini. A picture of the *Assumption* attributed to the former in the church of San Pietro Martire at Murano, is so fine and so like Giovanni Bellini's best work as to render it doubtful whether it be not by the latter artist. On the other hand many of the works formerly called Bellini are now considered to be the work of Basaiti. Cima, in all but his very best pictures, is characterised by a certain hardness both in drawing and colour. He was fond of introducing into his backgrounds the hills and towers of his native town.

There are so many painters of the Venetian school of this time, that it is impossible to give any extended notice of their works. The churches and picture galleries of Venice abound with them. Prominent among the painters

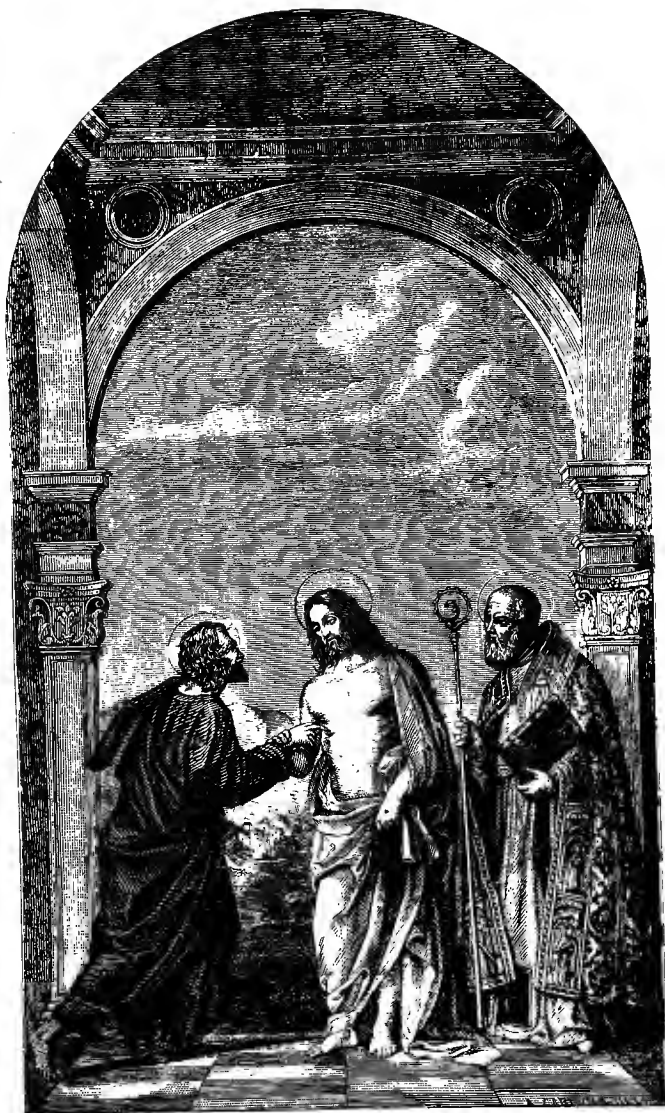


FIG. 44.—THE INCREDULITY OF SAINT THOMAS. BY CIMA DA CONEGLIANO.
In the Academy at Venice.

of large scenic pictures with numerous figures, in the style of Gentile Bellini and Carpaccio, are LAZZARO BASTIANI, who painted about 1470 to 1490, and GIOVANNI MANSUETI, of the same date. MARCO MARZIALE, who is of this period, shows a Venetian fondness for splendid colour and dresses with rich patterns, but displays at the same time a somewhat vulgar treatment of Scripture subjects, and an ugly realism in the heads, which betrays German influence. He is well represented in the National Gallery by two large pictures. Other painters of that date are CATENA, who, according to Mr. Crowe, is the author of the beautiful picture of *A Warrior adoring the Infant Christ* (No. 234), in the National Gallery, PREVITALI, and BISSOLO, all decided followers of Giovanni Bellini, but far inferior.

OTHER SCHOOLS OF NORTH ITALY.

It is not in Padua or Venice alone that art was practised in North Italy during the fifteenth century. Most of the towns produced artists of more or less eminence, and, in some cases, of sufficient power to form a distinct school. Such were the schools of Vicenza and Verona, which may with propriety be mentioned here, as owing much to Padua and Venice, Mantegna especially exerting his accustomed influence. The early works of both these schools are of slight importance, and exhibit all the ugly exaggeration which may be found in the immediate followers of Squarcione; but at Vicenza, towards the end of the fifteenth century, arose a painter who is justly entitled to rank with the great artists of the time. BARTOLOMMEO MONTAGNA was by origin a Brescian; the date of his birth is not known, but he began to paint between 1470 and '80. Large altarpieces by his hand are

not uncommon in public and private collections; but it is at Vicenza, where he lived, that he may best be studied in the churches and in the picture gallery. We here see that his style, which greatly changed and improved during the course of his life, is a happy combination of that of Mantegna and the Venetians, from whom he gained a certain breadth of treatment and softness of modelling to which Mantegna never attained. His most important work is a *Pietà* in Sta. Maria del Monte. He died in 1523. His son, BENEDETTO, was a very inferior painter. GIOVANNI BUONCONSIGLIO and MARCELLO FOGOLINO are later artists of the same school, who worked in the beginning of the sixteenth century.

The school of Verona produced no artist of great reputation before Paolo Veronese, who, however, is classed among the Venetians. A number of not unimportant artists led up to this great painter, the earlier of whom owed much of the merit they possessed to the influence of Mantegna. VITTORE PISANELLO was the founder of the school. He lived in the first half of the fifteenth century, and consequently before the Paduan school had any importance. He is better known by his medals than his pictures, but the National Gallery possesses a curious and interesting specimen of his work in a small picture of *St. Anthony and St. George*, in which St. George is represented in an extravagant costume of the time, with a broad-brimmed hat and a cloak.

After him the best known are LIBERALE, an imitator of Mantegna, born in 1451; GIROLAMO DAI LIBRI, so called from his having distinguished himself as a miniature painter and illuminator of books; born in 1474, and died in 1556; MORANDO, born in 1486, who lived late enough to have seen the work of Raphael, and whose pictures are

free from the formality of the earlier school. The National Gallery possesses a picture of *St. Roch* by him, which seems to show an unsuccessful attempt to rival the Venetian painters.

Of the school of Ferrara the earliest painter of importance was COSIMO TURA, whose pictures are repellent from their ugliness. He painted between the years 1451 and 1498. ERCOLE GRANDE, another follower of Mantegna, painted from 1479 to 1513; and a son of the same name, which has caused some confusion, died in 1531. The best of the Ferrarese painters of this time was LORENZO COSTA; he was born in 1460, and seems to have studied in Florence; he painted in Bologna and Mantua, and through his association with Francia lost much of the ugliness of the early Ferrarese school. The Louvre possesses an interesting picture by this artist, which, however, displays much affectation of attitude, and a would-be *naïveté* in the arrangement, with a very moderate feeling for nature; and there is a large but completely uninteresting altarpiece by him in the National Gallery. He died at Mantua in 1536.

UMBRIAN SCHOOL.

The Umbrian school, as has been pointed out, produced nothing of special importance during the fourteenth century; nor did it rise to eminence until the time of Pietro Perugino.

Piero de' Franceschi, though strictly an artist of this school, seemed to fall more naturally by virtue of the influence he exercised into a place among Florentine painters. Contemporary with him, in the early part of the fifteenth century, were the brothers LORENZO and JACOPO

DI SAN SEVERINO, whose best known works are some frescoes in the church of San Giovanni Battista at Urbino, representing scenes from the *Life of the Baptist*, which were painted in 1416. A great advance on the style of the San Severini was made by NICCOLO DI LIBERATORE, known as NICCOLO ALUNNO, a native of Foligno, who painted from 1458 to 1502. His works, though often technically imperfect, have much of the grace and spiritual beauty which distinguish Perugino. He painted chiefly in tempera—never in oil. A *Madonna* in the Brera at Milan, and a rich altarpiece in the church of San Niccolo at Foligno, are among the best of his works.

PIETRO VANNUCCI, called PERUGINO, was born at Città della Pieve about 1446; his popular name arose from his residence in Perugia, where he had acquired the rights of citizenship. It has been conjectured that he first studied under Alunno; it is certain that he became the pupil of Andrea Verrocchio at Florence, and his earlier pictures were painted in that city. He was one of the painters summoned by Sixtus IV. to adorn the newly built Sistine Chapel; his three frescoes there were begun in 1480, and he was employed in Rome for about ten years. After again visiting Florence he returned to Perugia; many memorable scholars sought his instruction, and in 1495 he received among them the young Raphael, then twelve years old. Perugino viewed with much dislike the new direction which art was taking in the hands of the *cinquecentisti*, and his free expression of this opinion provoked Michelangelo to utter the unjust and insulting condemnation of him as a "*Goffo nell' arte*"—dunce in art—for which the aggrieved artist sought satisfaction from the tribunals. He continued to live at Perugia, having married a lady considerably younger than himself, until his death in 1524.

Perugino, so far from deserving the hasty censure of Michelangelo, must be regarded as holding a high place among religious artists. His life, it is said, was not free from faults and meannesses, but the witness of his art bespeaks a soul as pure and lofty as Angelico's, and in technical skill he is superior to Angelico by all the added power of another century's experience. He was, however, in some respects a mannerist; his figures are pervaded by an affected grace which is neither true to nature nor necessarily in keeping with the subjects he painted (Fig. 45). He was a most prolific artist, and the same figures and attitudes occur again and again in his works with but slight variations; nor did he ever attempt anything in the form of dramatic expression. This gives, on the other hand, to his treatment of subjects a peculiar sweetness and serenity which was not without its effect on Raphael, and is one cause of his greatness, for it never deserted him through all his changes of style. Among the most famous works of Perugino are a *Madonna with four Saints* in the Vatican; a *Descent from the Cross* at Florence, in the Pitti Palace; the frescoes of the *Cambio* at Perugia; and the frescoes belonging to his earlier manner, in the Sistine Chapel. The English National Gallery possesses three of his pictures, very different in character; one, a *Madonna with St. Francis and St. Jerome*, acquired in 1879, is tender and warm in colour, in shades of grey and brown with rich but subdued tints in the draperies. The other, an altarpiece in three compartments, is equally a masterpiece of the artist; in colouring it is marked by the brilliant harmonies with which he seems to have imbued the work of his assistant Pinturicchio. Certain deep blues and rose coloured reds have a very close resemblance to the method of that painter as seen in the frescoes of the Library at Siena.



FIG. 45.—THE MARRIAGE OF THE VIRGIN. BY PERUGINO.

In the Museum at Caen.

Raphael Sanzio is of course by far the most famous of Perugino's numerous pupils and assistants; of the others we can only mention the most considerable. One of the best among them was GIOVANNI DI PIETRO, commonly called LO SPAGNA (the Spaniard). Hardly anything is known of his history, but that he was a painter of established reputation at the opening of the sixteenth century, was admitted in 1516 to the citizenship of Spoleto, and became the head of the Painter's Guild in that city. He died before 1530. His most important work is the *Madonna with Saints* in the lower church of San Francesco at Assisi.

BERNARDINO DI BIAGIO, known as PINTURICCHIO ("little painter") was born at Perugia about 1454. He worked for some years with Perugino, assisting him with the frescoes in the Sistine Chapel and other works. The most celebrated of his own numerous works are the frescoes in a chapel of the Cathedral of Spello, painted in 1501, the decorations of the vault of Santa Maria del Popolo at Rome, and the great series of frescoes in the Library of the Cathedral of Siena. These paintings, which are still in good preservation, are very striking examples of art as applied to decorative purposes. The entire ornamentation of the building having been planned and carried out by one and the same artist, and the several pictures being devoted to the exposition of a continuous history, the result is a rare unity of effect and significance. The Library was built in 1495 by Cardinal Francesco Piccolomini, to receive a collection of books bequeathed to the family by Pope Pius II. Pinturicchio signed in 1502 a contract for the decoration of the walls and ceiling, and painted on the ceiling in the following year a purely decorative composition of arms and mythological figures.

The work was then for some reason interrupted for a period of three years; in the meanwhile the Cardinal's uncle, Enea Silvio Piccolomini, had ascended the Papal throne as Pius III., and had died within a month after his elevation. When Pinturicchio resumed his work in 1506 it was decided that the frescoes on the walls should illustrate the life of Enea Silvio, and ten scenes from his career were selected as subjects for the respective pictures. The scenes represented are as follows: (1) *Enea, as a young man, departs for the Council of Basle in the suite of Cardinal Capranica*; (2) *Enea is received by James I. of Scotland as Envoy from the Council of Basle*; (3) *Is crowned poet laureate by the Emperor Frederick III.*; (4) *Appears as the Emperor's ambassador before Pope Eugenius IV.*; (5) *Presents to the Emperor his bride the Infanta of Portugal*; (6) *Receives the Cardinal's hat from Calixtus III. in the Vatican*; (7) *Is carried in procession as Pope Pius II.*; (8) *Presides at Mantua over an assembly which proclaims a crusade*; (9) *Canonizes Saint Catherine of Siena*; (10) *Gives signal for the departure of the crusade from Ancona*. The animated and cheerful effect of this beautifully painted chamber is one of its most striking characteristics, and, when compared with the thoughtful solemnity of Giotto's chapel at Padua, or the quiet and serious dignity of Ghirlandaio's frescoes in S. Maria Novella, is evidence of another temper in the artist. The theme, it is true, is not of a similar high and Biblical importance; but the difference is to be found rather in the treatment, and runs through all the works of the Umbrian school; the gay and varied colouring especially is in marked contrast with the more sober harmonies of the Florentines of the same period. These ten frescoes occupied Pinturicchio from 1506 to 1509; they are in the best manner of the master, and it

is almost certain that he had the advantage, in their execution, if not in their design, of the assistance of Raphael, then about twenty-five years old. For three of them at least, drawings by Raphael exist, one of which (almost ruined by exposure to damp and sunlight successively) is in the collection at Chatsworth.* After this period the work of Pinturicchio deteriorated to some extent through carelessness and haste. He died at Siena in 1513.

L'INGEGNO, who received that name on account of his abilities, his real name being ANDREA DI LUIGI, was a native of Assisi, and was considered to be one of the most distinguished of the contemporaries of Perugino, with whom he appears to have sometimes worked. It is supposed that he was the pupil of Alunno, but hardly anything is known of his life, and few works remain which can be attributed to him with certainty.

We may conveniently mention here the early Bolognese masters, who are sometimes treated as forming a distinct school. Of these the greatest was FRANCESCO RAIBOLINI, better known by the name of FRANZIA, the sobriquet of the goldsmith who was his first master. He was born about 1450, and became a thorough master of the goldsmith's art before he began, comparatively late in life, to turn his attention to painting. The style of Perugino had the greatest influence on him, but he also derived from his connection with his contemporary, Lorenzo Costa, some of the characteristics of the Paduan masters. Bologna contains many of his works (Fig. 46), perhaps the best being his frescoes in the church of Saint Cecilia. The National Gallery possesses two altarpieces in his best manner, in which the resemblance to Perugino is obvious. Francia died in 1517,

* Exhibited at the Grosvenor Gallery in the winter exhibition of 1877-78.



FIG. 46.—THE VIRGIN ENTHRONED, ATTENDED BY SAINTS. BY FRANZIA.

In the Pinacoteca, Bologna.

of grief, if we are to believe Vasari, at seeing himself surpassed by the young Raphael; but the death of a man nearly seventy years old may surely be accounted for in a less extravagant manner.

The Sienese school in the fifteenth century produced a number of artists whose works, though exhibiting the grace and religious sentiment which is characteristic of the school, kept strictly within the traditions of the earlier painters, neither introducing any elements of novelty from observation of nature nor importing them from the other and more progressive schools of Italy.

The principal names are TADDEO BARTOLI, FUNGAI, SANO DI PIETRO, and Matteo di Giovanni, called MATTEO DA SIENA. Of these, the last (born in 1435, died about 1500) is the most original and the most eminent. He delighted in subjects displaying great energy of action and expression, and of the *Massacre of the Innocents*, he painted no less than three large and important pictures, besides introducing it among the subjects which he executed, in the manner invented by Duccio, in the pavement of Siena Cathedral. His work has something of the picturesque quality that we find in Mantegna, and his designs for the pavement, which, besides the subject just mentioned, illustrate among others the stories of Judith and of Judas Maccabæus, are the most decorative and the most inventive to be found in that vast and unique scheme which gave opportunities to all the principal Sienese painters from Duccio to Beccafumi. The Sienese school of the fifteenth century can hardly be studied out of Siena itself; and the public gallery there contains numerous works of great interest, to many of which it has been found impossible to assign names. In all of these we find a certain effeminacy of type, better

known to the world through the works of Sodoma, a later artist, who only carried to greater perfection, through a better acquaintance with technical methods, what had always been a distinguishing feature of Sienese art when left to itself. In a fine picture, by an unknown artist, of *Christ being stripped of His garments*, in the Accademia, we find combined with the savage energy, or rather the studied ugliness in the types of the soldiers, which is evidently founded on Matteo, a gentleness of attitude and a tenderness of expression in the figure and face of the Saviour which gives him the appearance of a beautiful girl.

We must not pass to the great masters of the sixteenth century without a glance at the school of Naples, which, early in the fifteenth, had risen to a position of importance. Its earliest artists formed themselves almost entirely upon Flemish models; but in the works of the master who was considered the true founder of the school there appear additional marks of Umbrian influence. This was ANTONIO SOLARIO, commonly called LO ZINGARO, the Gipsy, who was born about 1382, and who is said to have abandoned his father's roving life for love of the daughter of a painter who took him as his pupil. He was undoubtedly an artist of great fame in his time, but most of the works now attributed to him are exceedingly doubtful. Of these the most remarkable are an admirable series of twenty frescoes illustrating the *Life of Saint Benedict*, in San Severino at Naples. He died at Naples in 1455.

Among the other Neapolitan artists of this century may be mentioned SILVESTRO DE' BUONI, and his pupil ANTONIO D' AMATO, whose life lasted far into the sixteenth century.

In attempting to sum up the distinguishing character-

istics of the *quattrocento* painters, to whom this chapter has been devoted, we remark in the first place the advance in the purely technical skill which enables the artist to produce a faithful imitation of natural appearances. The elaboration of the science of perspective, the growing habit of drawing from the nude figure, the study of anatomy, and the introduction of oil-painting, giving the artist a new power of dealing with colour, were allied with the natural progress of time and experience in bringing about this result. If it were reserved for the great *cinquecento* masters to carry the technics of their art to the very highest point of perfection, there are nevertheless passages in the works of some artists of the fifteenth century, which for mere perfection of workmanship, are not excelled in any time or by any master. As regards the higher quality of art, which is tested not by the appeal of its execution to the admiration of the trained artist, but by the appeal of its meaning, of the thought expressed in it, to the mind of the earnest spectator, the earlier art has a freshness, a spontaneity, an inspiration, so to speak, which is missed in the later artist, conscious of his power, triumphant in its exercise, but less capable of being carried away by his subject to the point where art forgets that it is art, and in that unconsciousness achieves its utmost perfection. In assigning the quality of spontaneity to the *quattrocento* painters, as compared with the *cinquecentisti*, we must speak with important reservations; the causes which at last brought corruption into art are not wanting among the artists we have reviewed; nor could Da Vinci, Michelangelo, and Raphael, hold their supreme position in art without sharing the same lofty inspiration that sets on the handiwork of Perugino the mark of the divine.



CHAPTER VI.

SIXTEENTH CENTURY—TUSCAN, ROMAN, LOMBARD, AND VENETIAN SCHOOLS.

IN treating of the Florentine artists of the fifteenth century, we passed over the name of LEONARDO DA VINCI, as belonging rather to a more modern school, of which he was the first great example. Leonardo was the son of a notary of Vinci, near Florence, and was born at that place in the year 1452. He became the pupil of Andrea Verrocchio, the Florentine sculptor and painter, and progressed so rapidly that he soon surpassed his master, who is said to have thereupon given up painting in despair. Leonardo's studies at this time ranged over the whole field of science and art ; besides being a painter and a sculptor, he was a practised architect, engineer, and mechanician ; profoundly versed in mathematics and the physical sciences ; and an accomplished poet and musician. The famous letter in which he applied to the Duke of Milan for employment, enumerates only a few of his acquirements ; he represents himself as skilled in military and naval engineering, offensive and defensive, and the

construction of artillery, and as possessing secrets in these matters hitherto unknown ; he can make designs for buildings, and undertake any work in sculpture, in marble, in bronze, or in terra-cotta ; and "in painting," he says, "I can do what can be done as well as any man, be he who he may." He concludes by offering to submit his own account of himself to the test of experiment, at his Excellency's pleasure. He entered the Duke's service about the year 1482, receiving a yearly salary of 500 scudi. Under his auspices an Academy of Arts was established in Milan in 1485, and he drew round him a numerous school of painters. Of the many works executed by Leonardo during his residence at Milan, the greatest was the world renowned picture of the *Last Supper* (Fig. 48), painted in oil upon the wall of the refectory of the convent of Santa Maria delle Grazie. Whether it was the fault of the wall or the medium used by the painter, the great picture rapidly faded, and by the end of fifty years had virtually perished. It is still shown, but decay and restoration have left little of the original work of Leonardo. The best idea of it is to be got from the old copies, taken while the picture was yet perfect ; of these the most valuable is the one executed in 1510 by Marco d' Oggione, now in the possession of the Royal Academy of London. His other important achievement, while at Milan, was a work of sculpture, which unfortunately perished within a few years of its completion. This was an equestrian statue of Lodovico Sforza ; it seems to have occupied him at intervals for eleven years, for the completed model was first exhibited to the public in 1493. All that we now know of it is from the numerous sketches in the Royal Collection at Windsor. The model was still in existence in 1501, after which nothing more is recorded of it. He also at this time made a model for the cupola of

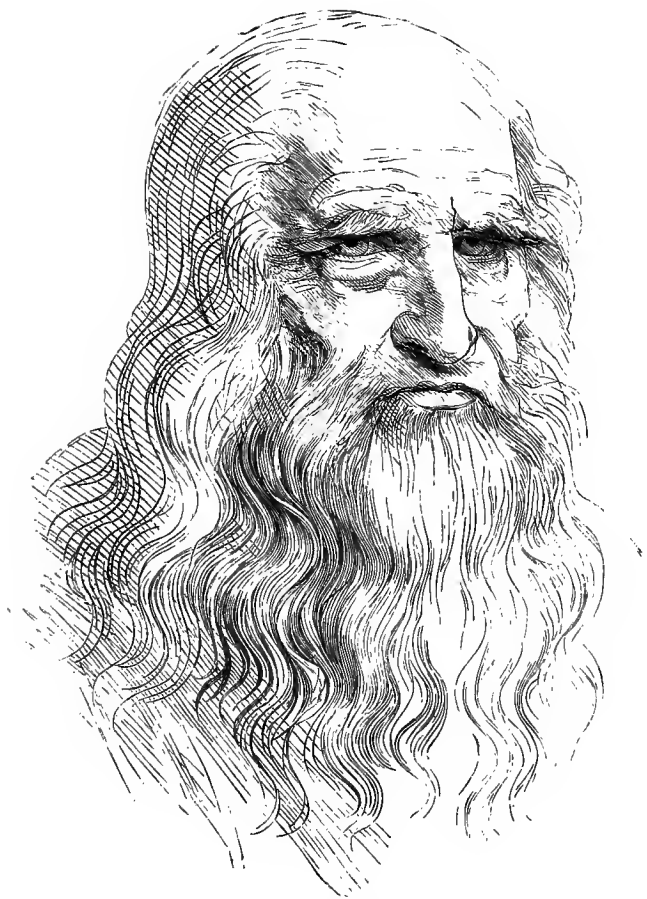


FIG. 47.—PORTRAIT OF LEONARDO DA VINCI.
From a drawing in red chalk by himself in the Royal Gallery at Turin.



FIG. 48.—THE LAST SUPPER.
In the Convent of Santa I



LEONARDO DA VINCI.

elle Grazie, Milan.

Milan Cathedral, which was never carried out. In 1499 Leonardo left Milan and returned to Florence. He received a commission in 1503 to paint the wall at one end of the Council Hall of the Palazzo Vecchio, the decoration of the other end being at the same time entrusted to Michelangelo. Leonardo's picture was never completed, and Michelangelo's apparently never begun; but the cartoons for their two compositions, known respectively as the *Battle of the Standard* and the *Cartoon of Pisa*, excited the greatest admiration, and were termed by Benvenuto Cellini "the school of the world"; both have been lost or destroyed; all that we know of Leonardo's composition is gained from a drawing of it by Rubens in black and red chalk in the gallery of the Louvre, to which, though spirited enough, he contrived to impart the coarse Flemish character with which all his work is disfigured.* In 1514 Leonardo visited Rome, and was to have executed some work in the Vatican, had not an affront put upon him by the Pope given him offence and caused him to leave Rome. He went to the King of France, Francis I., who was then at Pavia, took service with him, and accompanied him to France, in the early part of 1516. He was, however, weakened by age and in bad health, and did little or no new work in France. In a little more than three years time, in May 1519, he died, at Cloux, near Amboise, at the age of 67.

Leonardo's great reputation is supported, unhappily, by very few authentic works; we have to deplore the loss of

* Rubens's admiration for the Italian school did not prevent him from defacing such of their drawings as fell into his hands, by drawing or painting them over to suit his own taste; it was probably under his inspiration that the cartoons of Mantegna at Hampton Court were irretrievably injured, as described on p. 108.

the large majority of his pictures (Dr. Richter, in his work lately published, enumerates no less than nineteen of which all trace is lost), and of all his sculpture. Those that can with any certainty be ascribed to him are only nine in number; and of these, one is the *Last Supper*, which, as we have seen, has so perished as to retain scarcely a vestige of the original workmanship. The list is so short that we give, according to the same authority, the names of the remaining eight:—

The Baptism of Our Lord (begun by his master, Verrocchio).

The Adoration of the Kings (unfinished, at Florence).

St. Jerome (a small monochrome, in the Vatican).

*Portrait of Mona * Lisa* (in the Louvre).

Holy Family (Lord Suffolk's collection).

"La Vierge aux Rochers" (Fig. 49); (in the Louvre).

Holy Family with St. Anne (in the Louvre).

St. John the Baptist (in the Louvre).

To these may be added the fine cartoon for the *Holy Family*, in the Royal Academy in London. Some critics may add two or three doubtful works, but the list cannot be further increased. His numerous pupils and imitators, however, so multiplied copies that there is scarcely a gallery of importance, whether public or private, which does not claim at least one original picture by Leonardo.

Those pictures which we may regard with confidence, however, as the work of his own hand fully justify the exceptional admiration with which he has always been regarded. He was excessively fastidious in his work, "his soul being full of the sublimity of art," and spent years over the execution of some of his works. The painting of the portrait of Madonna Lisa is said to have extended over

* Short for Madonna.

four years, and to have been then left incomplete. His mind also was at times equally bent on scientific matters, and for long periods he was entirely absorbed in the study of mathematics. For these reasons he produced but few pictures; if, however, he had left none, his drawings, which fortunately exist in large numbers, would suffice to account for the enthusiasm which his work has always excited. It is certain that we do not see his pictures in the state in which they left his 'easel; from some causes, unnecessary to discuss, they have blackened in the shadows, and the colours have faded. Vasari praises beyond measure the carnations of the Mona Lisa, which, he says, "do not appear to be painted, but truly flesh and blood"; but no trace of these delicate tints now remains.

Leonardo was the author of many treatises, some of which only have been published. The most celebrated is the *Trattato della Pittura*, still a book of high authority among writings on art. The portrait (Fig. 47) is taken from a drawing by himself in the Royal Library at Turin, and is the only portrait of him extant which is certainly authentic.

Among many pupils of Da Vinci who became distinguished painters, retaining always the powerful impress of his spirit, the chief was BERNARDINO LUINI (born about 1470, living in 1530) some of whose works have, until recent criticism demolished the system of ascribing all the important works of a school to one name, been mistaken for his master's. The truth is that Luini was an artist who needs no support from another and greater name; his works have a sweetness and beauty which is entirely his own; and he only resembled Leonardo in so far as the work of a pupil always exhibits something of the manner of his master. His most important paintings are frescoes at Milan, Saronno, and Lugano. A fine work in the



FIG. 49.—LA VIERGE AUX ROCHERS. BY LEONARDO DA VINCI.
In the Louvre.

National Gallery, *Christ disputing with the Doctors*, seems to have been executed by Luini after the design of Leonardo.

Of the other scholars we may name MARCO D' OGGIONE, the copier of the *Last Supper*; ANDREA SALAINO; CESARE DA SESTO, who was a very close imitator of the master, and no doubt painted many of the second-rate copies which pass for original works of Leonardo; BELTRAFFIO; and ANDREA SOLARI. A scholar of Luini, GAUDENZIO FERRARI (born 1484, died in 1549) was a close follower of Leonardo, and one of the most powerful masters of his time. These, and many others, formed what is known as the Milanese School.

The Sienese master, GIOVANNI ANTONIO BAZZI, commonly called IL SODOMA, already mentioned in connection with the school of Siena, who lived from about 1473 to 1549, was greatly influenced by Leonardo's manner, especially in his earlier works. The picture by which he is best known is a fresco in the Church of San Domenico at Siena, representing two visions of St. Catherine, in one of which she is falling, overcome by the apparition of the Saviour, into the arms of two nuns (Fig. 50). The picture is of great beauty and full of expression, but of a rather theatrical kind; and all his work, which abounds at Siena and in the neighbourhood, is characterised by a certain incompleteness, which is disappointing in an artist of such great genius as he undoubtedly possessed, and which almost justifies the contempt with which Vasari, as a Florentine, feels bound to regard him.

BARTOLOMMEO DI PAGHOLO, better known as FRA BARTOLOMMEO, or BACCIO DELLA PORTA, or briefly IL FRATE, though not a pupil of Leonardo, owes much to his example and influence. He was born at Soffignano in 1469, and was the pupil of Cosimo Rosselli. Like many of the finest



FIG. 50.--THE VISION OF ST. CATHERINE BY BAZZI.
In the Church of San Domenico, Siena.

spirits of the time, the young Baccio was powerfully attracted by the fervid character of Savonarola. When hardly out of his pupilage, he was one of the artists who abjured their trade of ministering to luxury, and gave up their pictures and studies to be burnt at the great preacher's bidding. In 1498 came the execution of Savonarola; and in the first shock of feeling Baccio hastened to seclude himself from the folly and cruelty of the world. He joined the order of the Dominicans at Prato, and it was six years before the solicitations of his brethren could induce him to quit his retirement and resume the practice of his art. He then continued to work as a painter for the benefit of the convent until his death in 1517 (Fig. 51). Examples of Fra Bartolommeo's art are exceedingly rare in England; among the finest to be seen in Italy may be named the *Descent from the Cross* in the Pitti Palace, the *Madonna della Misericordia* at Lucca, and the *Assumption* in the museum of Naples, partly painted by assistants from the master's sketches. Tradition assigns to Fra Bartolommeo the invention of the *lay figure*, universally employed by modern artists for the arrangement and study of drapery.

The most important of the artists whose style was modelled on that of the Frate was MARIOTTO ALBERTINELLI, born at Florence in 1474. He was a pupil with Bartolommeo in the school of Cosimo Rosselli; a close friendship sprang up between them, and when they left the studio they worked much together. When Bartolommeo retired into his monastery, Albertinelli finished such works as he had left incomplete. Albertinelli died in 1515, having broken his health by irregular habits of life. The finest examples of his works are to be found in Florence (Fig. 52).

We come next to the wonderful man who seems to have combined in his own person the highest powers



FIG. 51.—ENTHONEMENT OF THE VIRGIN. BY FRA BARTOLOMMEO.

In the Gallery of the Uffizi, Florence.



FIG. 52.—THE VISITATION OF THE VIRGIN TO SAINT ELIZABETH BY ALBERTINELLI.
In the Uffizi, Florence.

which that famous time could produce in every branch of art,—great in architecture, to which he imparted a grandeur of style, founded on the study of proportion, which makes his work unmistakable; great in sculpture, being the only modern whose name can be coupled with that of Phœdrias; so great in painting that he is unsurpassed in any age, and equalled only in his own, the flowering time of modern art; even in literature able to show achievements that might more than satisfy an ordinary ambition.

MICHELANGELO BUONARROTI was born at Castel Caprese, near Arezzo, in 1475. In 1488 he entered the school of Ghirlandaio, the master giving a small payment for the boy's services. His precocious abilities soon attracted the notice of Lorenzo de' Medici, and until the death of that prince in 1492, Michelangelo worked under his especial patronage. His earliest drawings show a spontaneous power which made Fuseli say that "as an artist he had no infancy"; but for many years he confined himself almost entirely to sculpture; and some of his greatest achievements in that kind of art were executed before he undertook his first considerable work with the pencil. This was the *Cartoon of Pisa*, finished in 1505 (Fig. 53), and intended as a design for a mural picture to face that of Leonardo in the Council Hall at Florence. This cartoon is lost, as has been mentioned above, but a copy in monochrome by Bastiano di San Gallo, containing probably the whole of the composition, exists in England, and is well known by the engraving of Schiavonetti. During its progress he had broken off to visit Rome, and execute some sculptural work for the Pope; and in 1508 he went to Rome again to begin the great achievement of his life, the frescoes of the Sistine Chapel. The paintings of the ceiling illustrate

the Creation and the Fall of Man, together with other scenes and figures typical of the Redemption. The middle part of the ceiling is divided into nine compartments, containing the *Creation of Eve* (placed in the centre, as symbolising the Woman of whom the Messiah was born), the *Creation of Adam* (Fig. 54), the *Temptation, Fall, and Expulsion* in one composition, the *Separation of Light from Darkness*, the *Gathering of the Waters*, the *Creation of the Sun and Moon*, the *Deluge*, the *Thanksgiving of Noah*, and the *Drunkenness of Noah*. At the corners of the ceiling are four designs of the great deliverances of the children of Israel, the *Brazen Serpent*, *David and Goliath*, *Judith with the head of Holofernes*, and the *Punishment of Haman*. There are six windows on each side of the chapel; the lunettes which surround them, and the spaces above them, are occupied by groups of the Ancestors of Christ. Between the windows, at the springing of the vault, are colossal seated figures of the Prophets and Sibyls who foretold the coming of the Saviour. They are arranged alternately as follows:—*Jeremiah*, *Persian Sibyl*, *Ezekiel*, *Erythraean Sibyl*, *Joel*, *Delphic Sibyl*, *Isaiah*, *Cumaeen Sibyl*, *Daniel*, *Libyan Sibyl*; *Jonah* and *Zachariah* are placed one at each end of the chapel, between the historical compositions at the angles of the ceiling. These single figures are the most striking features of the design, and calculated skilfully to help the architectural effect. The side walls of the chapel, below the springing of the vault, had already been decorated with frescoes executed by Sandro Botticelli, Cosimo Rosselli, Ghirlandaio, Luca Signorelli, and Perugino. Michelangelo's frescoes were finished towards the end of the year 1512. Vasari's statement that he painted them all in twenty months without any assistance is undoubtedly exaggerated; it possibly

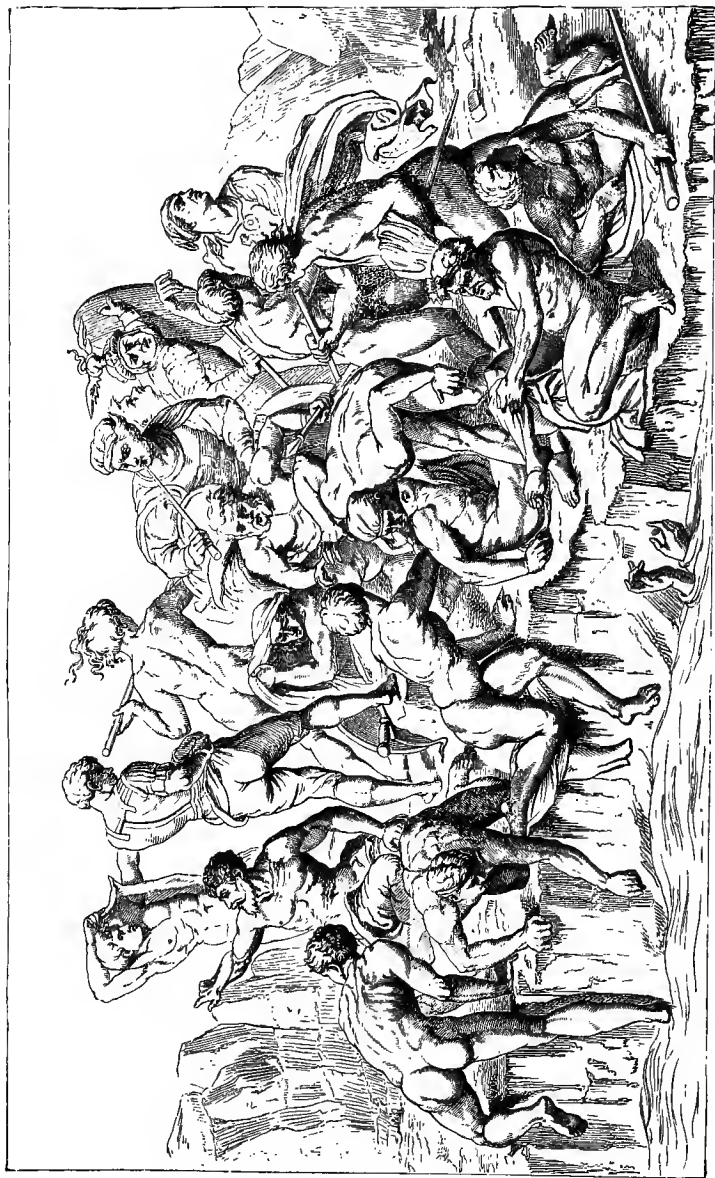


FIG. 53.—PISAN SOLDIERS BATHING IN THE ARNO. BY MICHELANGELO.
A cartoon for a fresco. Known as the Cartoon of Pisa.

refers to the completion of the first half of the ceiling. For a detailed description of this vast work, which was the culmination of all the excellences of the Florentine school combined in one gigantic master-mind, we must refer the reader to the numerous biographies of Michelangelo; of which Vasari's is the first and most picturesque, Condivi's the most trustworthy.*

For the next twenty years Michelangelo did little or nothing in painting; but in 1533, at the age of fifty-nine, he began the cartoons for the fresco of the *Last Judgment* on the wall behind the altar in the Sistine Chapel. This celebrated composition is entirely of nude figures, no accessories being introduced to add to the terror of the scene. In the centre of the upper part of the picture the Saviour rises from His seat, and, with right hand uplifted, seems to give the signal for the dead to start from the earth; while with face turned towards the troop of condemned souls, He repels them from Him and from all contact with the blest by a motion of His other hand. On His right stand Adam and Eve and the patriarchs, on His left the apostles, and beneath and around Him the saints and martyrs of the Church, clamouring for salvation. Below Him, in the centre, are the seven terrific figures of the archangels summoning the dead to the sound of the trumpet. The blessed arise on His right, to fall into the throng surrounding the throne; and on the other hand, the wicked, personifying the seven deadly sins, are beaten down to perdition by angels. In the lowest portion of the picture the dead are seen breaking their way through the earth, dazed at their sudden awakening; and Charon in his winged boat transports a wretched crew of lost creatures

* The photographs of these frescoes are well known, and easily attainable. They may be seen at the South Kensington Museum.



FIG. 54.—THE CREATION OF ADAM. BY MICHELANGELO.

Fresco on the ceiling of the Sistine Chapel.

to "everlasting chains and penal fire." Each figure throughout this vast composition has its appropriate meaning, and the power of design and mastery of execution are unsurpassed and unsurpassable. The picture was finished in 1541. Two frescoes in the neighbouring Pauline Chapel, the *Conversion of Saint Paul*, and the *Crucifixion of Saint Peter*, which were finished in 1549, were his last paintings. He had accepted, in 1547, the position of architect of Saint Peter's, stipulating that his services should be gratuitous. He continued to carry the building forward, altering materially the original design of Bramante, until his death, which took place in February 1564. His body was taken to Florence, and buried in Santa Croce.

Michelangelo is known to have completed only two easel pictures, and those were in distemper. One, a *Holy Family*, is in the Uffizi at Florence; the other, a *Leda*, painted for Duke Alfonso of Ferrara, was destroyed. Our National Gallery possesses two unfinished examples, a *Madonna and Child with Angels*, and an *Entombment*, both probably genuine works of his hand. He made numerous finished designs, however, which fortunately were carefully treasured by their owners, and have come into the keeping of various public and private galleries, especially in England—the Royal Collection at Windsor possessing the finest and most celebrated examples; the British Museum and the University Galleries at Oxford are also rich in Michelangelo's drawings. These designs were many of them worked up into pictures by his pupils and followers, which frequently pass under the name of the master. The well-known composition of the *Three Fates* in the Pitti Palace at Florence is not even from his design.

Although the genius of Michelangelo has exercised a



FIG. 55.—THE DESCENT FROM THE CROSS. BY DANIELE DA VOLTERRA.

In the Church of Santa Trinità de' Monti, Rome.

vast and widely diffused influence over all subsequent art, yet this master, unlike Raphael, formed no school of his own immediate followers. It must be admitted that Raphael owes him much, for he never found his full strength until he had seen Michelangelo's works at Rome, when his style underwent immediate improvement. None of those who worked under Michelangelo dared to walk directly in his steps; there is in his style, as there was in the character of the man himself, a certain stern individuality which gives the impression of solitary and unapproachable greatness. Of his assistants, the most eminent was Sebastiano del Piombo, of whom we shall speak under the Venetian School.

DANIELE DA VOLTERRA (born 1509, died 1566) was another distinguished follower. His best picture, a *Descent from the Cross* in Santa Trinità de' Monti at Rome, is so superior to all his others that it is concluded that it was in great part designed by Michelangelo (Fig. 55).

FRANCESCO GRANACCI, born in 1469, was a fellow-pupil with Michelangelo under Ghirlandaio, and his constant friend through life. He assisted Michelangelo at the beginning of his labours in the Sistine Chapel, and, although his senior by five years, paid his tribute of admiration by adopting his style; but he never rose to any eminence as a painter. He died in his native Florence in 1543.

MARCELLO VENUSTI (he died about 1575) also deserves mention as a good pupil and copier of Michelangelo.

ANDREA D'AGNOLO,* commonly called ANDREA DEL SARTO ("the tailor's son"), may be called the last of the really great Florentines. He was born in Florence in 1488, and was the pupil of Piero di Cosimo. Unlike Leonardo and

* The name by which he has generally been known, "Vannuchi," is wrong.



FIG. 56.—THE PARABLE OF THE VINEYARD. BY ANDREA DEL SARTO.
From a Drawing in the Uffizi Gallery.

Michelangelo, he refused to wander from his native city, except for one short visit to France in 1518, at the invitation of Francis I. The happiness of Andrea's life was darkened by an imprudent marriage with a beautiful but coquettish and extravagant young widow, named Lucrezia del Fede. She induced him, on his return from France, to commit the folly of squandering in unnecessary expenses a sum of money which Francis I. had entrusted to him for the purchase of works of art; and it is said that she deserted him in his last illness, when he fell a victim to the plague in 1531. Andrea was the first who used fresco with the freedom and largeness of style for which the Italian school is so celebrated, and he remains almost the greatest master of that material. His best series of frescoes are those in the convent of the Annunziata at Florence, painted in 1510, the excellence of which earned him his honourable nickname of *Andrea senza errori* ("without faults"); but his most celebrated work, and perhaps the most perfect he ever executed, is the *Madonna del Sacco*, painted in 1525, to fill a lunette in the cloister of the same convent. Among his numerous easel pictures the *Madonna di San Francesco* in the Uffizi is generally considered his masterpiece (Fig. 56 and Frontispiece).

The remaining Florentine masters of this epoch are of less importance, and even in those who are best worthy of notice we see signs of the approaching decadence of art. FRANCESCO BIGI, called FRANCIABIGIO, though senior by a few years to Andrea del Sarto, was decidedly his follower. He was born in 1482, and was at first the pupil of Albertinelli. He assisted Andrea in many of his frescoes, and painted several fine portraits in oil. He died in 1525.

JACOPO CARUCCI, called, from his birthplace, DA PONTORMO (born 1494, died 1556), was a pupil of Andrea

del Sarto, and imitated both him and Michelangelo. His frescoes are injured by mannerism, but as a portrait painter he produced many works of great beauty and value.

Pontormo's pupil, ANGIOLO ALLORI, called BRONZINO (born 1502, died 1572), is also seen to best advantage in his portraits, many of which are most admirable, and finished with extraordinary care. Of his other works, the most important is his *Limbo*, or *Christ's Descent into Hell*, in the Uffizi, in which the imitation of Michelangelo's *Last Judgment* is obvious; he exaggerated the style of the master into a disagreeable mannerism, as may be seen in his picture of *Venus and Cupid* in the National Gallery.

GIORGIO VASARI, born at Arezzo before 1512, was the pupil of both Michelangelo and Andrea del Sarto. He was a skilful painter, but sacrificed too much to haste, and has left no work that can be called masterly. His most secure title to renown was won from literature, not from art. The *Lives of the most excellent Painters, Sculptors, and Architects*, with all its faults, is a work of surpassing interest, and forms the chief basis of all investigations into the history of early Italian art. He died in 1574.

RAPHAEL AND HIS FOLLOWERS.

It has already been hinted that, up to the time of Raphael, a Roman school can scarcely be said to have existed; as a matter of fact, all the artists who in the fourteenth and fifteenth centuries are commonly named as belonging to the Roman school should properly be described as Umbrian; the Roman school, rightly so-called, being composed of the numerous artists who came from various parts of Italy to assist Raphael in his work at the Vatican, and of his immediate pupils. One artist,

however, who is generally considered as a member of this school, must not be passed over.

MELOZZO DA FORLÌ, an Umbrian by birth, studied under Piero de' Franceschi, and learnt from him the science of perspective and foreshortening, which he afterwards carried to a more daring point than had ever been attempted in the paintings he executed in the Church of the SS. Apostoli at Rome. In Rome he also executed a fresco in the Vatican, containing portraits of *Pope Sixtus IV. and his Cardinals*, which is remarkable for the excellence of the perspective, and for a certain grandeur of style very much in advance of the time. He was born in 1438, and died in 1494. His works are very rare, but his influence on succeeding painters was no doubt great.

MARCO PALMEZZANO, his pupil. (born 1456, died about 1537), worked chiefly in his native town of Forlì.

GIOVANNI SANTI, of Urbino, whose works, though numerous, are little known, was born about 1440, and died in 1494. He was a friend of Melozzo, who seems to have had some influence on his style ; but his chief claim to celebrity rests on his being the father of the great painter Raphael, whose principal works were done in Rome, and whose world-wide reputation probably exceeds that of any individual who ever lived.

RAFFAELLO SANZIO, always called RAPHAEL, was born at Urbino in 1483. His father died when he was eleven years old, and the boy was placed by his uncles, who became his guardians, with Perugino. His handiwork at this time is no doubt to be traced in many of Perugino's pictures and frescoes ; and, as we have seen, he was an important co-adjutor with Pinturicchio at Siena. The earliest picture known to be painted entirely by himself is a *Crucifixion*, in the collection of Lord Dudley, done at the age of seventeen,

which closely resembles the style of Perugino. In 1504 he first visited Florence, where he enjoyed the friendship of Francia and Fra Bartolommeo, and made acquaintance with the works of Leonardo and Michelangelo—new influences which considerably affected his style. With the exception of short visits to Perugia, Bologna, and Urbino, he was resident in Florence until 1508. In that year he went to Rome at the invitation of Pope Julius II., and was for the rest of his life continually in the employment of that pontiff and of his successor Leo X. Raphael died on his birthday, the 6th of April, 1520, aged exactly thirty-seven years.

Raphael's manner as a painter is divided into three styles, corresponding with the broad divisions of his life's history. Unlike Michelangelo, whose genius and individuality is stamped on the earliest works from his hand, Raphael gained, as his experience of what had been done by his contemporaries was enlarged, a deeper and further insight into his own powers. His first, or Peruginesque, style characterises those works which he produced while still the companion of his master, before his first visit to Florence; of these pictures the most important are the *Sposalizio* (or *Marriage of the Virgin*) at Milan, and the *Coronation of the Virgin* in the Vatican. His second, or Florentine, style covers the four years from his arrival in Florence in 1504 to his departure for Rome in 1508; here the manner of Fra Bartolommeo had great influence upon him; to this period belong the *Madonna del Cardellino* ("of the Goldfinch") in the Uffizi, *La Belle Jardinière* of the Louvre, the *Madonna del Baldacchino* in the Pitti (which was left incomplete by Raphael and finished by another hand), and the *Entombment* in the Borghese Gallery at Rome, his first attempt at a

great historical composition. It is in his third, or Roman, style that Raphael fully asserts that sovereignty in art which has earned him the name of the Prince of painters, and appears as the head of his own school, which, generally called the Roman School, might perhaps, as he collected round him followers from all parts of Italy, more fitly be termed the Raphaelesque. This third period includes all his great frescoes in the Vatican, with a host of easel pictures ; for short as Raphael's life was, his works are wonderfully numerous, and our space permits mention of only a few of even the most celebrated.

The Stanze of Raphael are four rooms in the Vatican, decorated with frescoes from his designs, and partly by his own hand. The first painted was the Stanza della Segnatura, which contains the four great wall-paintings illustrating *Theology*, *Poetry*, *Philosophy*, and *Jurisprudence*. The *Theology* was painted in 1509, and is in the Florentine manner of the master. It is at this time that the effort of Michelangelo's style becomes apparent in a marked change of manner. The ceiling of the Sistine Chapel was thrown open to the public in November, 1509, after the fresco of *Theology*, commonly called the *Dispute of the Sacrament*, which is in his second manner, was finished ; and the succeeding frescoes show an ever-increasing boldness of composition, evidently gained from his observation of Michelangelo's grander conceptions, though he still retained the beautiful serenity of expression and exalted type which is peculiarly his own. (The exquisite lunette of the Sibyls in S. Maria della Pace, painted about this time, shows most clearly the inspiration from this source.) *Poetry* is represented by an assembly of the poets of all ages, with Apollo and the Muses, on Mount Parnassus ; *Philosophy* is the wonderful picture better

known as the *School of Athens*; *Jurisprudence* is illustrated by a composition in three parts, including allegorical figures of Prudence, Truth, and Fortitude, and the two great scenes in the history of Ecclesiastical and Secular Law,—*Gregory IX. giving out the Decretals*, and *Justinian delivering the Digest to Tribonian*. The ceiling was painted with subjects further illustrating the pictures on the walls. This chamber was finished in 1511.

The wall-paintings in the Stanza dell' Eliodoro are the *Expulsion of Heliodorus from the Temple*, and the *Mass of Bolsena*, both painted in 1512, the *Attila*, and *Saint Peter delivered from Prison*, in 1513 and 1514. The crowd of commissions which now poured in upon Raphael, and his additional work as architect of Saint Peter's (in which office he succeeded Bramante) compelled him to leave the greater part of his designs for the Stanza dell' Incendio to be executed by his scholars; and they progressed so slowly that the fourth chamber, the Sala di Costantino, was not completed until after his death, when his designs were carried out under the direction of Giulio Romano.

It has been questioned whether Raphael's art gained by what he learnt from Michelangelo, some critics affirming that his earlier style is his best. This, however, must be considered to be entirely a matter of taste. Most painters—unless, like Fra Angelico, so entirely absorbed in the mystical side of their art as never to change their style—as they gain in power of expression, lose something of their youthful emotional fervour; and it is possible to assert that in the magnificent design of the *Incendio del Borgo* the dramatic element is more in evidence than in the *Disputa*. But what is lost on the emotional and religious side is compensated for by the gain in power of representation; and it is difficult to stand before the cartoon of *The Miraculous Draught*



FIG. 58.—THE MIRACULOUS DRAUGHT OF FISHES. BY RAPHAEL.

of *Fishes* (Fig. 58) and not to confess that Giotto himself could not have imparted a more implicit trustfulness and childlike belief in the power of the Redeemer to the look and gesture of St. Peter ; and while the magnificent simplicity of the youths drawing the net is conceived in an equal spirit of truthfulness to nature, the grandeur of style and the knowledge displayed in the drawing is so much pure gain on his * earlier manner.

The Loggie, or open corridors of the Vatican, were also adorned by Raphael's scholars with a series of fifty-two paintings of Biblical subjects from his designs ; the whole series was known as "Raphael's Bible."

In 1515 he was commissioned to design tapestries for the Sistine Chapel ; of the ten cartoons (distemper paintings on paper) for these tapestries three have been lost ; the other seven after many dangers and vicissitudes came into the possession of Charles I. of England. They are perhaps the most remarkable art treasures belonging to our country, and are at present exhibited, by permission of Her Majesty, in the South Kensington Museum (Fig. 58).

Among the greatest oil pictures of Raphael's third period may be enumerated the *Madonna di Foligno* in the Vatican ; the *Madonna della Sedia* (Fig. 59) in the Pitti Palace at Florence ; the *Saint Cecilia* at Bologna ; the *Madonna of the Fish*, and the picture of *Christ bearing His Cross*, known as the *Spasimo*, in the splendid collection at Madrid ; the *Madonna di San Sisto* at Dresden, which obtained for the artist the name of "the Divine" ; and finally the *Transfiguration* at the Vatican, the sublime picture on which his last working hours were spent, and which was carried at his funeral before its colours were dry.

* The execution of these two figures is probably due to his pupils, but they are faithful to Raphael's design and style.



FIG. 59.—THE MADONNA DELLA SEDIA.
In the Pitti Palace, Florence.

The most eminent of Raphael's pupils, GIULIO DE' GIANNUZZI, called GIULIO ROMANO from his birthplace, was born at Rome in 1498. After the completion of the works in the Vatican which Raphael had entrusted to him, he entered the service of the Duke of Mantua, where he was intrusted with the building and decoration of the celebrated Palazzo del Tè, which is a masterpiece of architecture, and sumptuously decorated throughout with paintings in fresco, executed by himself and his pupils and assistants; the most famous of these decorations is in the room where Giulio Romano painted the *Fall of the Giants*; but this is generally considered, and with reason, to be a failure; the giants are on a colossal scale in a room comparatively small, and the conception is extravagant and tasteless. Romano established a school of art in Mantua, and died there in 1546.

His best pupils were PREMATICCIO (born 1490, died 1570) who worked in fresco under him at Mantua, and was afterwards the artist of the palace at Fontainebleau; and GIULIO CLOVIO, a celebrated miniaturist and illuminator (born 1498, died 1578). An Office of the Madonna, executed for Cardinal Aless. Farnese, occupied him, according to Vasari, for nine years, and is almost as much praised by that enthusiastic writer as Michelangelo's *Last Judgment*.

GIOVANNI NANNI, DA UDINE, though of the Venetian school, should also be mentioned here. He was born in 1487 at the place from which he took his name, and was at first a scholar of Giorgione. *Christ among the Doctors*, in the Accademia at Venice, is the chief of his early works of the Venetian time. But he was soon attracted to Rome by the fame of Raphael, and executed under his direction the world-famous arabesques in the "Loggie" of the Vatican, which, founded on the antique decorations in the Baths of

Titus, discovered about that time, formed a new school of ornamental art, of which the tradition still remains in full force. Udine died in 1564.

BALDASSARE PERUZZI, of Siena, may be introduced here, as he is hardly of the Sienese school. He was born in 1481, and studied at Rome under the father of Maturino, and was distinguished both as painter and as architect, though more in the latter capacity. He painted various altarpieces, which are of the school of Raphael, and executed many decorative works, being specially praised for his "grotesques" in imitation of relief. He built, among other celebrated palaces, the beautiful Farnesina Palace at Rome, which contains Raphael's famous frescoes, the *Galatea* and the *Cupid and Psyche* series, and decorated it with grotesques and arabesques by his own hand. He lost all his property in the sack of Rome by the Spaniards in 1527. He died in 1536.

PIERINO BUONACCORSI, called DEL VAGA (born 1500, died 1547), lived some time at Genoa; his best works are the frescoes in the Palazzo Doria there. GIANFRANCESCO PENNI (1488-1528) was a careful scholar of Raphael and has left some fine copies from his works; both he and POLIDORO CALDARA, DA CARAVAGGIO (1495-1543), who was also a follower of Peruzzi in his decorative work, were instrumental in spreading the knowledge of the new Roman school southwards into Naples and Sicily.

MATURINO (born at Florence, 1490) was another pupil of Raphael, who was engaged with Polidoro, his intimate friend, in painting the exterior of Roman houses and palaces with panels in imitation of the antique. These works having entirely perished, there remains little by which we can judge of their style and merit, except from the drawings of Polidoro, which are very numerous, and

show a great mastery of light and shade and immense fertility of invention. The sack of Rome, which, by dispersing the Roman school, no doubt helped to spread the knowledge of art through Italy, sent Polidoro to Naples, and was, through the sufferings he endured, the cause of Maturino's death. Polidoro went afterwards to Sicily, and was assassinated there by his servant, for the sake of the money which he had saved to enable him to return to Rome.

The above-named artists are representative of a considerable group of followers of Raphael, forming a separate decorative school of no little importance.

THE SCHOOL OF FERRARA

Had at this time arrived at a certain importance, and produced many artists, of whom **BENVENUTO TISIO**, known as **GAROFALO** from his birthplace, and the sign (a gilliflower) with which he marked his pictures, is the most important. He was born in 1481, and studied under various masters, **Lorenzo Costa** among them. In 1515 he went to Rome as Raphael's assistant in the Vatican frescoes. After a few years he returned to Ferrara, where he remained until his death in 1559. His chief works are various frescoes at Ferrara. His pictures are held in some repute; but, like all the painters of the Ferrarese school, he has no distinguishing characteristic but that of inferiority to the artists from whom he derived such merit as is to be found in his works.

Dosso Dossi (born in 1479) and his brother **GIAMBATTISTA** of Ferrara, studied under **Lorenzo Costa**, often worked in co-operation with **Garofalo**, and were, like him, penetrated with the **Raphaelesque** manner. **Dosso** died in 1560. Another contemporary Ferrarese painter of reputation

was GIOVANNI BATTISTA BENVENUTI called DELL' ORTOLANO. He was in practice from about 1512 to 1525: his works are frequently confounded with those of Garofalo.

DOMENICO BECCAFUMI (born 1486, died about 1551), was a Sienese painter, and the last of the true Sienese school. Like Giotto he was a shepherd boy, and was discovered drawing on a stone. In his earlier works he resembles Sodoma, but having gone to Rome he adopted the style of Michelangelo and Raphael. His work is mannered, and he is chiefly famous for his designs for the pavement in the Cathedral, which have a great reputation: and which, unlike those of Duccio and Matteo, are carefully preserved.

THE LOMBARD SCHOOL.

The illustrious head of the Lombard School, ANTONIO ALLEGRI, called CORREGGIO from the place of his birth, was born probably in 1494. Little is known of his early life, and it is doubtful who were his masters, but he was certainly not the scholar of any very eminent painter. He is believed to have studied under Lorenzo Costa. His life was wholly spent within a small radius around his native place, and never having visited those cities, such as Florence, Rome, and Venice, which contained the greatest works of other schools, he was free to a great extent from the influences which powerfully affected the art of his contemporaries. His principal works are in Parma. The frescoes in the cupola of San Giovanni in that city were painted between 1520 and 1524; in these he conceived the idea, then quite original, of occupying the whole space of the dome with one grand composition, and chose as a subject *Christ in Glory* surrounded by figures of the Apostles. A characteristic of the composition is the violent foreshortening by which the artist sought to get



FIG. 60.—THE CORONATION OF THE VIRGIN. BY CORREGGIO.
In the Biblioteca, Parma. (A copy is in San Giovanni.)

over the difficulty of representing the scene as it would appear to a spectator stationed directly below, without loss of dignity through the prominence of the less honourable parts of the human figure to the detriment of the heads. The only two artists who had hitherto attempted to grapple with this almost insurmountable difficulty (for however well done, the effect is never at first sight pleasing) were Mantegna, in a ceiling in the Ducal Palace at Mantua, and Melozzo da Forlì, in his frescoes at Rome. It is probable that Correggio saw the works of Mantegna, and not those of Melozzo; but, for the peculiar beauty of his own style in which he can never be surpassed, he is indebted to no one. On the semi-dome of the choir in the same church, he painted the *Coronation of the Virgin* (Fig. 60); this was replaced by a copy when the roof was rebuilt in 1584. The original is in the Biblioteca.

Between 1526 and 1530 Correggio was engaged in decorating the dome of the cathedral with a still larger composition of the *Assumption*, which possesses in profusion all his finest qualities; the Virgin and Christ meeting among a crowd of floating angels, whose confused limbs, drawn with the same peculiarities of perspective that characterised the former fresco, but with the carelessness of design which grew upon him in his later years, provoked a satirical comparison of this fine work to a "dish of hashed frogs."

Correggio was married in 1520 to a lady of Mantua, by name Girolama Merlini, who is supposed to have been the original of his Madonna, known as *La Zingarella*, in the Naples Gallery. He died at Correggio in 1534. Among the most celebrated of his paintings are the *Madonna della Scodella* and the *Madonna di San Girolamo*, known as "*Il Giorno*," at Parma; a *Nativity*, known as "*La Notte*,"

the *Reading Magdalen*, and three of the *Madonna with Saints*, in the Dresden Gallery ; the *Antiope* and the *Mystic Marriage of Saint Catharine* in the Louvre (Fig. 61) ; and two masterpieces in our National Gallery, *Mercury teaching*



FIG. 61.—THE MYSTIC MARRIAGE OF SAINT CATHARINE. BY CORREGGIO.
In the Louvre.

Cupid his Letters and the *Ecce Homo*. Two paintings in the Louvre of Correggio's early time show that he was at first remarkable for precision of drawing ; but in his later years it became so careless that in the fresco of the *Assumption* it is frequently a difficult matter to assign the limbs to the right bodies. But he is always

unrivalled for grace, softness of form, and harmony of chiaroscuro, though wanting in the highest spiritual qualities of art; yet while he aims at pleasing by these more sensuous charms, rather than instructing by a lofty moral significance, there is an innocent beauty and inherent grace in his types of women and children, which are as far removed from sensuality as from the theatrical and pretentious affectations of the vast multitude of third-rate artists, who afterwards adopted his style. There is, unfortunately, no doubt that the grace of his manner, distorted into affectation by these inferior artists, was the origin of the odious mannerism which infected the later Italian ecclesiastical art.

The majority of Correggio's pupils and immediate followers are obscure and unimportant. The Lombard master who ranks nearest to him is FRANCESCO MAZZUOLI, a native of Parma, whence he derives his more familiar name of PARMIGIANO or PARMIGIANINO. He was born in 1504, and though not a pupil of Correggio, was much influenced by the works which that master executed in Parma; in some respects he was also an imitator of Michelangelo. After residing for some years in Rome and Bologna he returned to Parma in 1531, and undertook to decorate in fresco the choir of Santa Maria della Steccata; but the progress of the work was so long delayed that he was thrown into prison for the breach of contract. On his release he fled from the city, and died in exile in 1540. In the part of these frescoes which was finished by him occurs the celebrated figure of *Moses breaking the Tables of the Law*, by which he is best known as a fresco painter. His most famous altarpiece is the *Saint Margaret*, now in the Accademia at Bologna. The National Gallery has a good example of his easel pictures, the *Vision of Saint Jerome*.

Parmigiano is one of those masters in whom the sources of inspiration are obvious, combining, as he did, the styles of Correggio and Michelangelo; but there is none the less an inherent grace of his own to be found in all his productions, which raises him far above the ordinary run of imitators. His sketches and drawings, especially, display an exquisite feeling for beauty, which perhaps somewhat fails him in carrying out his larger compositions.

FEDERIGO BAROCCI, though not of the school of Parma, should be mentioned here as having successfully adopted the soft and graceful manner of Correggio. He was born at Urbino in 1528, and painted many important works in oil and fresco, in his native town and at Rome. He is however decidedly a mannerist, and of the decline. He died at Urbino in 1612.

ARCANGIOLO SALIMBENE, who died about 1560, and FRANCESCO VANNI, born 1563, were Siennese artists of note, who followed Barocci and Parmigiano, and still further diluted the style of Correggio into the mannerism which became so prevalent in the later Italian schools. The Siennese school had by this time lost all individuality.

THE VENETIAN SCHOOL.

From the school of the greatest Venetian master of the fifteenth century proceeded the impulse which carried Venetian art to its glorious culmination in the sixteenth. Giorgione and Titian, the two great masters who led the way before all their contemporaries, were both scholars of Giovanni Bellini; and the highest excellence of his successors was but the legitimate development of the principles and traditions of which he was the greatest representative. The general purpose of the school is to present the life of mankind at its best and fullest; to express the highest

human beauty physical and spiritual, not idealised and carried up to heaven, but portrayed as it might be found on earth. In the technics of art the Venetian painters are unsurpassed; in colour especially they are supreme; and among the works of this school, probably among those of Titian, its greatest master, the student of art would most safely seek his examples of balanced and universal excellence.

GIORGIO BARBARELLI, known generally by the familiar name of GIORGIONE, was born near Castelfranco about 1476, and was the fellow pupil of Titian in the school of Giovanni Bellini. Less fortunate than his illustrious comrade, he lived only long enough to accomplish a part of the high destinies of which his genius gave promise. He died in 1511, in the thirty-fourth year of his age. What he might have become it is idle to conjecture, and the inquiry is made more difficult by the fewness of his works which have survived to the present day; but it seems probable that in the full maturity of his powers Giorgione would have been scarcely, if at all, inferior to Titian. He occupied himself to a great extent with frescoes, on buildings which have all now perished. Many pictures in various galleries are attributed to Giorgione, but the works that can with certainty be referred to his hand are very rare. The splendid altarpiece (Fig. 62) at Castelfranco is a celebrated example; the *Fête Champêtre* in the Louvre is probably genuine;* so are certain allegorical subjects in the Uffizi. Our National Gallery possesses a small picture of a *Knight in Armour*, No. 269, which appears to be a study for the figure of San Liberale in the Castelfranco altarpiece; it differs from it only by the absence of the helmet.

* Messrs. Crowe and Cavalcaselle say not; but it is difficult to believe that this beautiful picture is by an inferior hand.



FIG. 62.—THE MADONNA ENTHRONED. WITH ST. FRANCIS AND ST. LIBERALE. BY GIORGIONE.
At Castelfranco, Venetia.

TIZIANO VECELLIO, commonly called by the anglicised form of his Christian name, TITIAN, was born at Cadore, near Venice, in 1477. His studies in art began at the age of ten, under a painter named Zuccato, from whose studio he passed to Gentile Bellini's, and from his again to that of his brother Giovanni. Space forbids us to do more than indicate the chief landmarks in Titian's long, eventful, and illustrious life. When his reputation as a great artist was new, before he was thirty years old, he visited the court of Ferrara, and executed for the Duke two of his earliest masterpieces, the *Tribute Money* (Fig. 63), now at Dresden, and the *Bacchus and Ariadne* in the National Gallery of London. In 1516 he painted his great altarpiece, the *Assumption*, now removed from its church to the Accademia at Venice, and was at once placed by this incomparable work in the highest rank of painters. The *Entombment* of the Louvre was painted about 1523; and in 1528 he executed another magnificent altarpiece, the *Death of Saint Peter Martyr* (Fig. 64), in the church of SS. Giovanni e Paolo, which was destroyed in the fire of 1867. In 1530 Titian was invited to Bologna, to paint the portrait of the Emperor Charles V.; and he is supposed by some writers to have accompanied the Emperor shortly afterwards to Spain. Owing to the patronage which Charles V. and his son Philip II. liberally conferred on the artist, Madrid possesses a collection of his works second in number and importance only to the treasures of Venice. The *Presentation in the Temple*, in the Accademia at Venice, dates from about 1539, and the *Christ at Emmaus*, in the Louvre, from about 1546. In 1545 he painted at Rome the celebrated portrait of *Pope Paul III.*, in the Naples Museum. Titian continued active in his art even up to the time of his death, which occurred in 1576, at the great age of ninety-nine. His style, as is

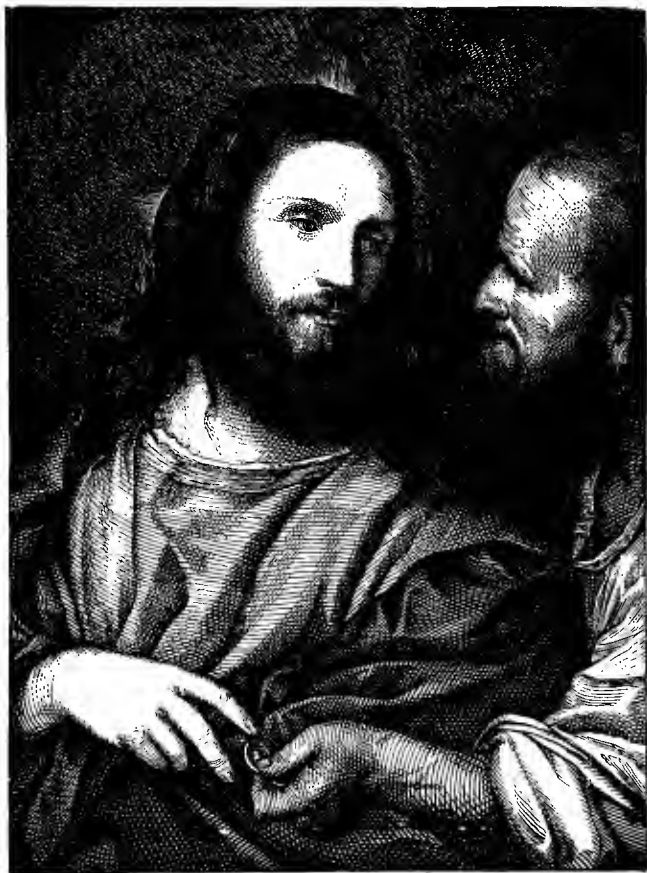


FIG. 63.—THE TRIBUTE MONEY. BY TITIAN.

In the Dresden Gallery.

to be expected, changed considerably in the course of his long life, and the pictures painted in his last years, though full of colour, are infirm in drawing and execution ; in the full vigour of his powers he was as a draughtsman second to none, though never aiming at the select beauty of form, attained by the Florentine school and by Raphael. It was this that led Michelangelo to say that, with a better mode of study, "This man might have been as eminent in design as he is true to nature and masterly in counterfeiting the life, and then, nothing could be desired better or more perfect"; adding, "for he has an exquisite perception, and a delightful spirit and manner."

The splendid artistic power of Titian may perhaps be better discerned in his portraits than in the more ambitious works of sacred art. He stands unquestionably at the head of portrait-painters of all ages and of all schools; not even Velazquez equalling him at his best. Besides religious pictures and portraits he painted a great number of subjects from classical mythology. Among the most famous, besides the *Bacchus and Ariadne* mentioned above—the pride of our national collection—may be named the *Bacchanals* of Madrid, the two of *Venus* in the Uffizi at Florence, the *Danae* at Naples, and the often repeated *Venus and Adonis* and *Diana and Callisto*. He is seen at his very best in the *Venus* of the Tribune at Florence (Fig. 78), perhaps the only work of his which has escaped retouching, and in the exquisite allegory called *Sacred and Profane Love*, in the Borghese Palace at Rome. As a landscape-painter, he possessed a sentiment for nature in all its forms which had never before been seen, and his backgrounds have never been equalled since. The mountains in the neighbourhood of his native town, Cadore, of which, as well as of other landscape scenes,



FIG. 64.—DEATH OF SAINT PETER MARTYR. BY TITIAN.
Burned. Formerly in the Church of SS. Giovanni e Paolo, Venice.

numerous pen-and-ink drawings by his hand are in existence, inspired him, doubtless, with that solemn treatment of effects of cloud and light and shade and blue distance for which his pictures are conspicuous.

GIOVANNI ANTONIO LICINIO, called from his birthplace PORDENONE (1483—1539) was, during the earlier part of Titian's career, his most formidable rival. His works are rather rare out of Italy, but several fine examples, both in fresco and in oil, may be found in Venice and the neighbouring towns. Pordenone was very unequal as a painter, some of his work being careless in the extreme. The chapel of St. Catherine in the Church of S. Maria della Campagna at Piacenza contains a series of frescoes which are considered his masterpieces, in which religious subjects are strangely mixed up with Venus and Diana, Nymphs and Satyrs. In his oil pictures, as in the *Conversion of St. Paul*, in the Uffizi Gallery, he sometimes approaches very close to Titian, and displays great power of drawing and vigorous action.

JACOPO PALMA, surnamed IL VECCHIO (*old Palma*)—to distinguish him from a later painter, his great-nephew, who bore the same name—was born near Bergamo in 1480; he went early to Venice, and is completely identified with that school of painters. He died in Venice in 1528. The *Santa Barbara* in the church of Santa Maria Formosa at Venice seems to possess all the qualities of beauty, form, and colour necessary for a work of the highest class, and is considered to be his masterpiece.

BONIFAZIO * VENEZIANO, born at Verona in 1491, was a pupil of Palma Vecchio, and after Titian and Giorgione, whose style he chiefly followed, is the best colourist of the

* There were three artists of this name: one died in 1540, the second in 1553, the third in 1579.

Venetian School. He cannot be fairly studied out of Venice, although numbers of his works are scattered about among collections in England and France. He was employed in the Ducal Palace, where, among other of his pictures, is an *Expulsion of the Money Changers from the Temple*, which is full of dramatic power. The same characteristic is to be found in a smaller picture of the *Massacre of the Innocents*, which is one of the most splendid examples of Venetian colour in the Accademia, and is hardly less remarkable for its fine design. The *Dives and Lazarus*, in the same gallery, is a no less beautiful work of a more peaceful character. Bonifazio died in 1553.

SEBASTIANO LUCIANI, called DEL PIOMBO, born at Venice in 1485, was a pupil of Giovanni Bellini, and afterwards of Giorgione. About 1512 he went to Rome, and there became the friend and assistant of Michelangelo, whose influence produced a considerable change in his style. The name by which he is generally known is derived from the office (that of Frate del Piombo, or keeper of the Leaden Seal) conferred on him by Pope Clement VII. Sebastiano died in Rome in 1547. A picture in the National Gallery, the *Raising of Lazarus*, is generally considered to be his masterpiece; the group of Lazarus and the surrounding figures was designed by Michelangelo. Sebastiano's works in portraiture combine the qualities of Titian as a colourist with a style of drawing derived from the influence of Michelangelo (Fig. 65). The portrait of *Vittoria Colonna*, exhibited at the Royal Academy in 1878, displays this combination in a remarkable degree.

The school of Brescia at this time produced an artist who, in point of eminence, holds a similar rank to that of Montagna at Vicenza in the fifteenth century. As Montagna was founded on a combination of Andrea



FIG. 65.—THE FLAGELLATION OF CHRIST. BY SEBASTIANO DEL PIOMBO.

In San Pietro in Montorio, Rome.

Mantegna and the Venetian school, so ALESSANDRO BONVICINO, commonly called IL MORETTO, was, though a follower of the Venetian painters of the sixteenth century, also a great admirer and to some extent an imitator of Raphael. Little is known of his life; he was born at Brescia in 1498, and died about 1555. His native town contains a large number of his pictures in its various churches, and there are some fine examples in the galleries of Berlin, Frankfurt, and Vienna. He is not always equal to himself, but his best works are splendid in colour and large in design, and his portraits, of which there are two very fine specimens in the National Gallery, are among the finest works of the class.

PARIS BORDONE, born at Treviso in 1500, studied for a short time under Titian, and afterwards became rather a follower of Giorgione. He is most distinguished for portraits, but did not confine himself to that branch of art; indeed, his best historical picture, *The Fisherman presenting the Ring of Saint Mark to the Doge*, in the Accademia at Venice, is one of the most beautiful examples of the peculiar excellence of the Venetian style. Bordone visited the French court about 1538, at the invitation of Francis I, and painted several portraits. He died at Venice in 1571. Our National Gallery possesses, in the *Portrait of a Lady* (No. 674), one of the most perfect examples of Bordone's work. This beautiful person, who was his mistress, figures in most of his pictures.

GIAMBATTISTA MORONI (born near Bergamo about 1510, died 1578) was a pupil of Moretto, and an excellent portrait-painter. England possesses two of his finest works, *The Jesuit* in the possession of the Duke of Sutherland, and *The Tailor* in the National Gallery; the latter collection contains four other portraits besides this. He had



FIG. 66.—THE MADONNA WITH SAINTS. BY IL MORETTO.—ALESSANDRO BONVICINO.
In the Städel Gallery, Frankfurt.

not, however, the freedom of style of his master, and his portraits, though successful in rendering character, and poetical in treatment, are timid in execution, and have frequently a faulty peculiarity of drawing, the arms being constantly made too small for the head.

JACOPO DA PONTE, called from his birthplace, BASSANO (born 1510, died 1592), the most eminent of a family of artists, was perhaps the first Italian who practised *genre*-painting. His tastes led him to deal in a peculiar manner with historical and sacred subjects, in which he often dwells so much on accessories—introducing animals and familiar bits of still life, and painting elaborate landscapes—that the principal figures appear to be of quite secondary importance. His earlier pictures, however, have not these eccentricities, and in some of his best works he has some of the good qualities of Tintoretto. His father Francesco, and his son Francesco were after Jacopo himself the most eminent of this artistic family.

Passing over a number of minor names, we come to the two masters whose names, joined with that of Titian, may stand for what is greatest in the school of Venice—Tintoretto and Veronese. JACOPO ROBUSTI, called TINTORETTO (the “little Dyer,” or “Dyer’s son”) from his father’s occupation, was born at Venice in 1518. He was almost a self-taught artist, having had hardly any schooling except a few days in the studio of Titian, from which he was dismissed without reason given. He devoted himself with extreme ardour to private study, painted in the day time, and drew by artificial light from casts of statues. His ambition was to draw like Michelangelo and to colour like Titian, and he inscribed his resolve on the wall of his studio: *Il disegno di Michelangelo, ed il colorito di Tiziano*. Eager for fame, he for a time undertook all



FIG. 67.—THE MARRIAGE AT CANA. BY TINTORETTO.
In the Church of the Madonna della Salute, Venice.

commissions regardless of price, and on such terms his genius had not long to wait for recognition. At the age of thirty-seven he painted his great picture, the *Miracle of the Slave*, now in the Accademia at Venice; it was one of a series of four pictures, originally placed in the Scuolo di San Marco, and illustrating the miracles of the Saint. These pictures raised him at once into a position only inferior to Titian's. Venice contains many noble works by this master; the *Paradise* in the Ducal Palace, the *Last Judgment* and the *Worship of the Golden Calf* in the Madonna dell' Orto, all of which are on a vast scale with almost countless figures, and the *Marriage of Cana* in Santa Maria della Salute, with the *Miracle* mentioned above, may be considered his greatest masterpieces. The Scuola di San Rocco has two vast rooms, of which the walls and ceilings are entirely covered with his paintings, all forming one grand scheme of decoration, many of which are in his best style; the *Crucifixion*, in another room of the same building, may be added to the above list as being one of his noblest works. Tintoretto died in 1594. He is rather unequal in style; a rapid, impassioned worker, who sometimes soars to the grandest heights, as if his brush were moved by an inspired hand, and sometimes leaves his work marred by signs of haste and carelessness. It was a saying in Venice that he had three pencils,—of gold, of silver, and of iron; and no one could be certain which he would choose to employ. His chief fault is well hit off in Annibale Carracci's epigrammatic criticism, that "if sometimes equal to Titian, he was often inferior to Tintoretto."

PAOLO CAGLIARI, better known as PAOLO VERONESE, was born at Verona in 1528, and studied under his father and an uncle named Badile, artists of considerable merit,

belonging to the local school of Verona, which, as has been seen, had already risen to some eminence. Veronese left his native city to settle in Venice, where he soon made good his place among the foremost. With the exception of



FIG. 68.—THE MARTYRDOM OF SAINT JUSTINA. BY PAOLO VERONESE.

In the Church of Santa Justina, Padua.

a visit to Rome in the train of the Venetian ambassador in 1563, he lived quietly at Venice in the exercise of his art, until his death in 1588. The Louvre possesses his masterpiece, the magnificent *Marriage at Cana*; it is the largest easel picture ever painted, and contains among its 120 figures

the portraits of many of the most eminent persons of the artist's time. This picture is one of four, all representing Feasts, which were painted for the refectories of four Venetian convents; of the others, one, the *Feast in the House of Simon the Pharisee*, is also in the Louvre (Fig. 69), the Accademia at Venice contains the *Feast of Levi* and the *Feast in the House of Simon the Leper* is at Turin. Another magnificent picture of this class is the *Supper of St. Gregory*, in the refectory of the convent attached to S. Maria del Monte at Vicenza; this stands next in size to the *Marriage of Cana*. It has suffered from having been cut to pieces by the Austrian soldiery in 1848. The National Gallery has six pictures by Veronese, among them two very fine works, the *Consecration of Saint Nicholas* and the *Family of Darius*. It seems natural to compare Veronese with Tintoretto, but they have in reality little in common, except the immense scale and number of their works. Tintoretto was a man of the highest imaginative power, a dweller in sublime regions which were never revealed to the more sober contemplation of his contemporary. Veronese was essentially a decorative painter, though of the highest type of decorative painters. His style of colour is as much derived from the traditions of the Verona school as from the Venetians, and is peculiarly his own; and certain effects, such as the representation of clear bright daylight, he has carried to the highest point of perfection. But the attempt to grapple with really great subjects is a strain upon his strength, and he subordinated the religious element to the decorative, as may be seen in the accompanying engraving (Fig. 69), where the figure of the Saviour and the incident depicted are kept in the background, and are made inferior in interest to the general expression of splendour and festivity.

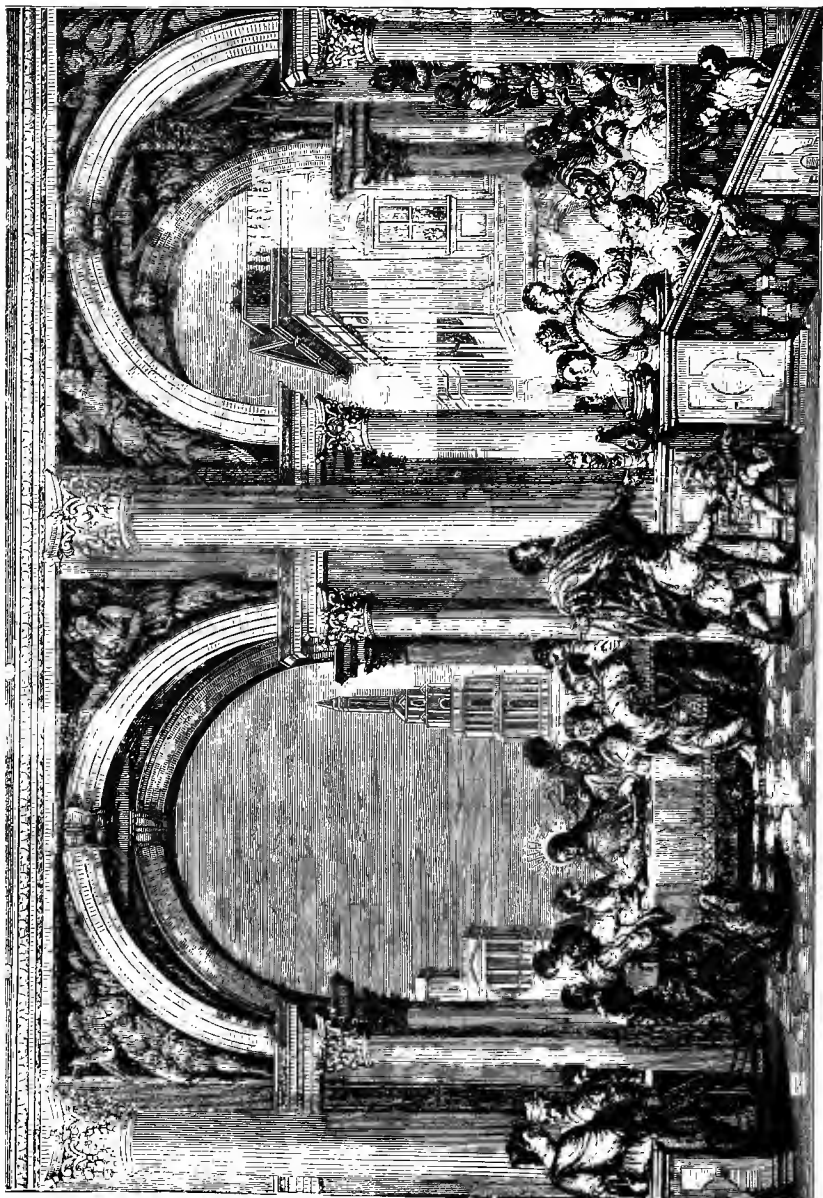


FIG. 69.—THE FEAST IN THE HOUSE OF SIMON THE PHARISEE. BY PAOLO VERONESE.
In the Louvre, Paris.

Several relatives of Veronese were good painters, especially his brother BENEDETTO, and his sons CARLO and GABRIELE. Besides these, he had an important follower in BATTISTA FARINATI, called ZELOTTI (born at Verona in 1532, died in 1592), his fellow scholar under Badile, and afterwards his assistant.

GIUSEPPE PORTA, born 1520—called SALVIATI, after his master, Francesco Salviati—though not a Venetian by birth executed most of his works in Venice, and adopted the Venetian style of colouring. His finest picture is a *Descent from the Cross* in the church of San Pietro in Murano, which displays the best qualities of the Florentine and Venetian schools. He died in 1585.

GIACOPO PALMA "GIOVANE"—the younger—(born 1544, died 1628) great nephew of Palma Vecchio, may conclude our account of the golden age of Venetian art. He had great skill, but hardly anything else that goes to make a great artist; and in the hasty, tricky cleverness of his works began the decline of painting in Venice.

With the sixteenth century closes the great age of modern art. Italian painting in the fifteenth and sixteenth centuries is the supreme effort of the human mind in that direction. Without disrespect to the lost glories of the age of Apelles, it may fairly be said that that effort was never equalled before, as it has never been equalled since. There have been painters since who would have taken a good place among the great Italians, but great artists do not always imply great national art. Art in Italy, like art in ancient Greece, was a thing deeply rooted in the inner life of the people, an expression of the national character as spontaneous and as essential as their politics or their religion.

In the school of Venice we see the art of the period this chapter deals with, at its best. Perhaps Michelangelo and Raphael are mightier names than Titian, Tintoretto, or Veronese. But the Venetian masters, in their interest in the human life that was about them, set themselves to portray it as the best thing they knew, and appeal perhaps more directly to the natural love of humanity for what is beautiful in its surroundings. Venetian art takes nature on a different side to the art of Michelangelo and Raphael; not deficient in its earlier stages in faith and piety, it always displays that more simple religion which consists in a deep enjoyment of beauty in nature wherever it may be found; no school of painters was more universal in this appreciation, and no artist among them more so than Titian. Splendour of colour is only one of the many sides it takes, and there is hardly a phase of beauty which the school of Venice, and their greatest master in particular, has not presented to us.





CHAPTER VII.

THE DECLINE—ECLECTICS AND NATURALISTS—LATE VENETIANS.

IN the train of the great *cinquecento* masters came a host of unappreciative imitators, catching at the best only the form and not the spirit of their works, and too often content to resemble them chiefly by imitation of their faults. The name of Mannerists, which has been given to this class of artists, sufficiently well expresses their character and objects. The painter was satisfied if he were recognised as successfully reproducing the manner of Michelangelo or Raphael, and so long as he skilfully presented some of the most obvious and easy characteristics of the great master, he and his critics were quite indifferent to such trifles as absence of originality and emptiness of thought. The corruption began soon after the death of Raphael; the Venetian school held out longest against it, but as the sixteenth century closed in, art seemed tending fast to a degradation that threatened its total extinction. The reaction headed by the Carracci saved it from that fate, though it was far from restoring its departed glory.

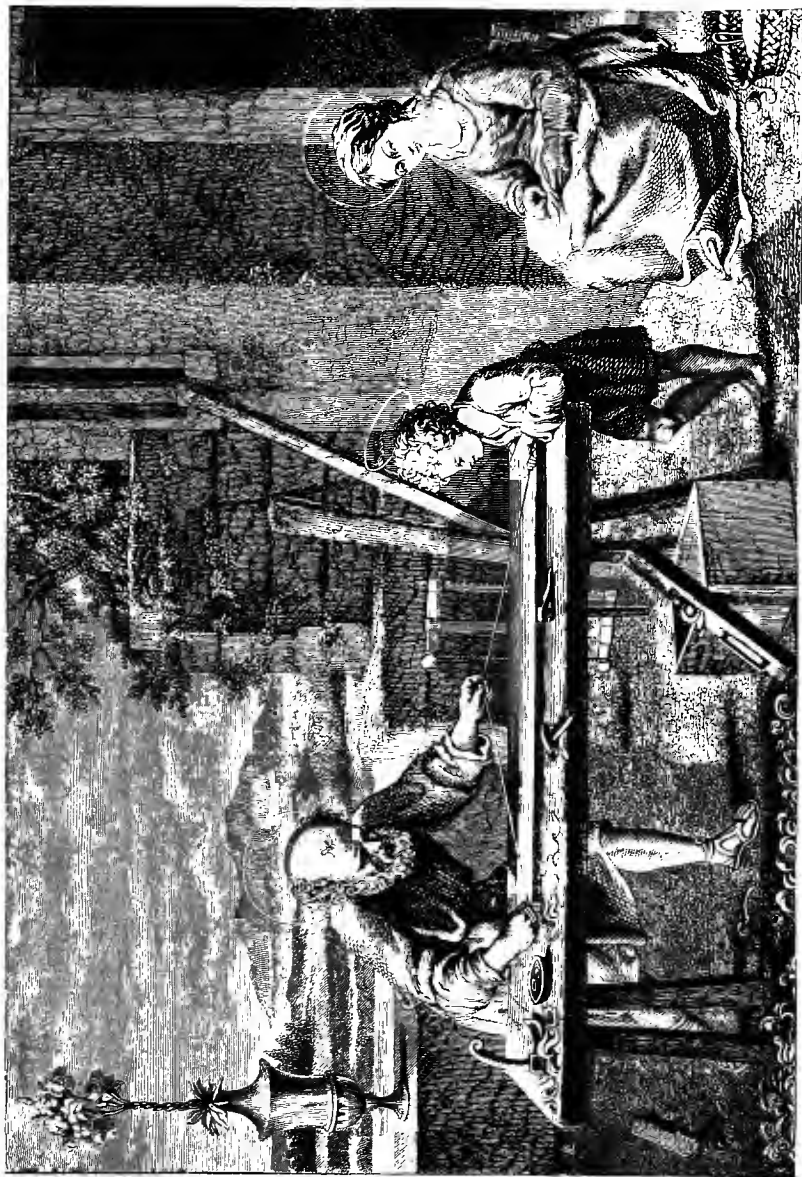


FIG. 70.—THE HOLY FAMILY (LE RABOTEUR). BY ANNIBALE CARRACCI.

The leader of the new school, which took the name of the Eclectic School, and announced its principle to be the combination of the peculiar excellences of all the great masters, added to direct study of Nature, was LODOVICO CARRACCI, a native of Bologna, born in 1555. Lodovico was a man of slow and heavy nature (he was nicknamed "the ox"), and was therefore perhaps all the better fitted for the task he proposed to himself of combining the excellences of the various schools by a judicious selection. After leaving the studio of his first instructor, he travelled, in order to study at head-quarters the masterpieces of the various great schools, and on returning to Bologna opened a school of art in conjunction with his cousins, Agostino and Annibale, in 1589. Their co operation ceased in 1600, when the two brothers went to Rome, and Lodovico carried on the school alone until his death in 1619.

AGOSTINO CARRACCI (born 1557, died 1602) is better known as an engraver than a painter. He was a man of wide accomplishments, cultivating poetry and music, and learned in the theory of art. Two cartoons, designed by him for the frescoes executed by his brother in the Farnese Palace, are in the National Gallery.

ANNIBALE CARRACCI, the younger brother of Agostino, was born in 1560. It was intended that he should follow the trade of his father, who was a tailor; but he was rescued from the board by his cousin Lodovico, who remarked his taste and capacity for art, and made him his pupil. He afterwards studied in Parma and Venice. In 1600 he was invited to Rome by the Cardinal Farnese, and undertook the frescoes of the Farnese Palace, assisted at first by his brother; this brilliant decorative work, in which the attempt to rival Michelangelo is obvious, was finished about

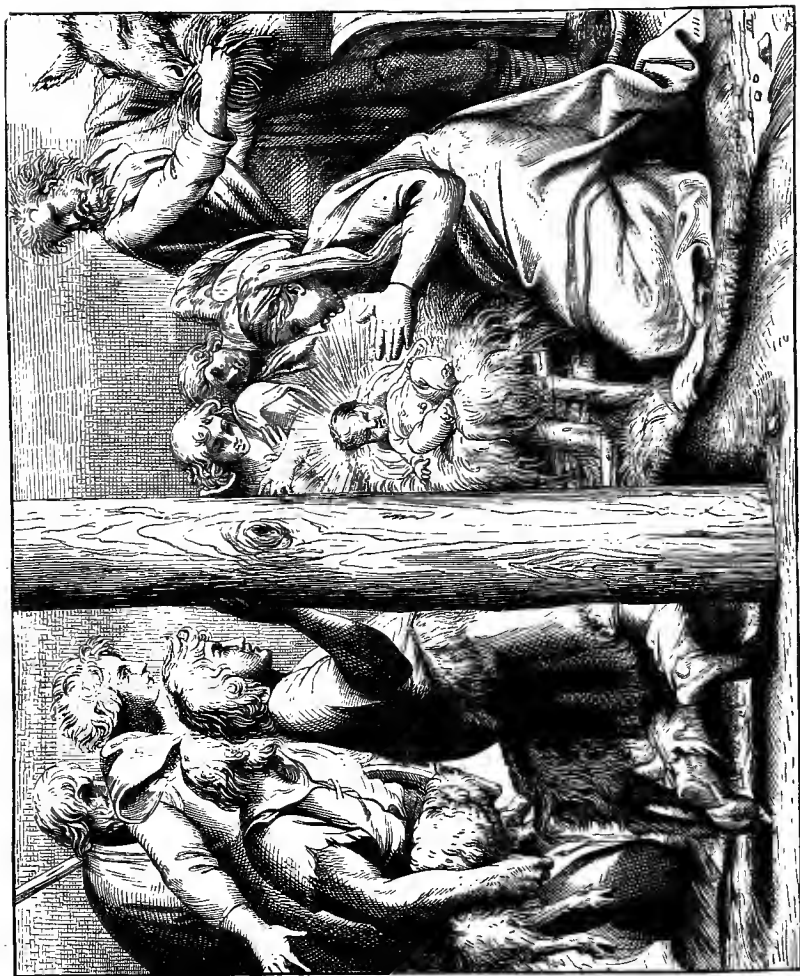


FIG. 71.--THE ADORATION OF THE SHEPHERDS. BY ANNIBALE CARRACCI.

1604, and Annibale died in Rome in 1609. The National Gallery has eight good examples of his works.

The Eclecticism professed by the Carracci has of course chiefly regard to technical qualities, and appears to be by no means a bad rule for study, so long as it is not allowed to supersede the artist's direct study of nature. But it is unfortunately no substitute for genius; and though the followers of the school attained a singular perfection of technical execution, they can lay claim to little higher merit: we feel, in fact, in looking at their work, that there is nothing behind their power of adapting other artists' ideas to their own productions; that there is none of that charm which is to be found in the works of such men as Parmigiano or Luini, both of them followers of greater masters than themselves; that they give us nothing fresh from their impressions of nature, and that there is no stamp of individuality in their manner of presenting it to us; and it is for this reason, and not because they adopted this or that style, that the work of the Eclectics is bad and uninteresting. (Fig. 70 and 71.)

GUIDO RENI, called GUIDO, one of the most distinguished pupils of the Carracci, was born near Bologna in 1575, and entered their school in 1595. About the beginning of the seventeenth century he went to Rome, and resided there twenty years. At last he quitted Rome abruptly in offence at an affront received from an employer, and returned to Bologna. His earnings from his profession were remarkably large, but he lived in a style of luxury which kept him in perpetual embarrassment. He died at Bologna in 1642. The *Aurora* in the Rospigliosi Palace at Rome is generally considered Guido's best work (Fig. 73); although common in form and type, it is full of life and movement, and original in conception; and

displays a genuine grace, not descending to affectation, as is too commonly the case in Guido's work. One of his most popular pictures is the portrait of a girl (Fig. 72), in the Barberini Palace. He is well represented in the National Gallery, which has seven of his pictures.



FIG. 72.—PORTRAIT (USUALLY SAID TO BE THAT OF BEATRICE CENCI).

By GUIDO RENI.

In the Barberini Palace, Rome.

FRANCESCO ALBANI (born 1578, died 1660) was a friend and fellow-pupil of Guido,* by whose advice he was attracted into the school of the Carracci. He followed Annibale Carracci to Rome, and assisted him with the



FIG. 73.—PHOEBUS AND AURORA. BY GUIDO RENI.
In the Hospigliosi Palace, Rome.

Farnese frescoes and other works. Albani's chief work was a graceful series of frescoes, illustrating subjects from classical mythology, in the Verospi, now the Torlonia Palace. He was especially fond of classical subjects, and had excellent models for Venus, Diana, Nympe, and Cupids in his own beautiful wife and children. He attempted to adopt Titian's colouring, but was not a colourist by nature, and his work, though skilful in execution, is purely artificial.

GIOVANNI LANFRANCO was born at Parma, in 1581, and after passing through the school at Bologna, also followed Annibale to Rome. His work is nothing if not imitative, and he modelled himself chiefly upon his countryman Correggio. He died at Rome in 1647.

DOMENICO ZAMPIERI, commonly called DOMENICHINO, born in 1581 at Bologna, was the best of all the pupils of the Carracci. He went to Rome soon after his friend Albani, and at first lodged in his house. His first great success was obtained in a kind of competition with Guido; opposite to a fresco by the latter in the church of Saint Gregory, he painted the *Flagellation of Saint Andrew*, which was generally considered to be the better picture. The masterpiece of Domenichino, and the finest work of the Eclectic School, is considered to be the *Last Communion of Saint Jerome* (Fig. 74), which was painted about 1614, and hung in Saint Peter's as the companion piece to Raphael's *Transfiguration*; where, with the crowd of visitors it excites almost equal admiration; but, although admirable in technical qualities, it hardly rises above a commonplace realism; and its merit is marred by an attempt to rival a more idealised treatment with which its poverty of type and accessories cannot be brought into harmony. The two pictures still occupy the same room



FIG. 74.—THE LAST COMMUNION OF ST. JEROME. BY DOMENICHINO.

In the Vatican, Rome.

in the Vatican. From 1630 to his death in 1641 Domenichino was engaged chiefly at Naples; he suffered much from the malice of rivals, especially from a cabal of three native Neapolitan masters, who combined to keep out as far as possible the painters of other schools; it was even suspected that his death was caused by poison administered by these enemies.

GUERCINO (so called from his squinting, his true name being GIOVANNI FRANCESCO BARBIERI), the son of a peasant of Cento, near Bologna, was born in 1591. He was for the most part self-taught, and was an artist of great original talent; at first a follower of the Eclectics, he afterwards inclined to imitation of Caravaggio. He lived for some time at Rome, afterwards for twenty years at Cento, lastly for twenty-four years at Bologna, where he died in 1666. The most celebrated of his works is the *Raising of Saint Petronilla* (Fig. 75) in the Capitol at Rome. Like most of the artists of this school, he is very unequal; but his best works have a genuine feeling for nature which saves them from being common. He is also the only artist of the Bolognese school who has any natural gifts as a colourist, though in all but his best work his pictures are very black.

GIOVANNI BATTISTA SALVI (born 1605, died 1685), called SASSOFERRATO from the name of his birthplace, whose works excite great admiration from a conventional and theatrical piety which they exhibit; and CARLO DOLCI, of Florence (born 1616, died 1686), whose works are remarkable for their excessively careful finish, are the most important of the remaining followers of the Carracci. Both were bad colourists, especially Sassoferrato.

By the side of the Eclectics there arose another important school of art, whose members called themselves



FIG. 75.—SAINT PETRONILLA RAISED FROM THE TOMB. BY GUERCINO.

In the Capitol, Rome.

Naturalists, and professed to rely solely on the direct study of nature, rejecting the support of selection and example on which the Eclectics rested. Their founder was

MICHELANGIOLO AMERIGI DA CARAVAGGIO, born in 1569, at that town near Milan. During his earlier years he supported himself at Milan, Venice, and Rome, by the practise of cheap portrait painting and ornamental art. His picture, *The Cardplayers* (Fig. 76), first attracted public notice, and he was soon established in popularity. He accomplished at Rome his masterpiece, an *Entombment*, now in the Vatican Gallery. He was at last obliged to fly from Rome, in consequence of having killed an acquaintance in a dispute; and his violent temper was again the cause of his being expelled from Naples, where he took refuge. Thence he went into Sicily, and a short time afterwards, having obtained a pardon from the Pope, set sail to return to Rome; but he was robbed and abandoned by the companions of his voyage, and died at Porto Ercole in 1609 of a fever contracted in his forlorn wanderings on the coast. Caravaggio's style is often coarse, and even vulgar, and he rarely treats sacred subjects with much propriety; but he occupies an important position, not only as the leader of the Italian Naturalist School, but also by virtue of the influence which he exercised, chiefly through his pupil, Gerard van Honthorst, over the northern schools of genre-painting.

His pupil, JOSÉ DE RIBERA, called SPAGNOLETTA, was born near Valencia, in Spain, in 1588. He went to Italy when young, and studied at first under the Carracci, but afterwards gave in his allegiance to Caravaggio. Ribera settled in Naples, and attained to great distinction there. He was a most prolific painter, the Museum at Madrid alone containing no less than fifty-nine of his works; and,



FIG. 76.—THE PLAYERS. BY CARAVAGGIO.

like all artists possessed of great fertility of production with little imagination, it is only now and then that he rouses a genuine feeling of admiration. He was a member of the Cabal which caused so much vexation to Domenichino. He died at Naples in 1656.

The most eminent of Ribera's pupils was SALVATOR ROSA, who was born at Renella, near Naples, in 1615. In 1635 he visited Rome, and met with such generous encouragement in that city that he went to settle there in 1638. He died at Rome in 1673. Salvator was a painter of great power, with a tendency to melodrama in his nature, which he exercised by preference on wild and terrible effects, delighting in rugged and gloomy landscapes and scenes of pain and horror. This love of gloom and violent effects of *chiaroscuro* is characteristic of most of the Naturalists, and the name of *Tenebroso* is sometimes given to them to express this quality. Some of his pictures show the influence of

CLAUDE GELLÉE DE LORRAINE, the great painter of landscape ; who, being born a Frenchman, is classed among the French artists. His life, therefore, will be given in another volume ; but there is no doubt that he was, as regards his art, entirely Italian, and indeed, with the exception of one short visit to his native land, he lived his whole life in Italy, from the age of twelve years to his death, at Rome, in 1682.

In the seventeenth century there were many artists of the second rank, beside those hitherto mentioned, who worthily carried out the traditions of their respective schools, but whom it is unnecessary to mention, as they have no special claim to notice. The list might be almost indefinitely extended if we were to include the artists of the third rank who, in the seventeenth and eighteenth centuries,

filled the palaces and churches of Italy with acres of theatrical and inane productions, executed with an amazing facility, on no account to be despised, but destitute of taste or invention.!

LATER VENETIAN SCHOOL.

To conclude the review of Italian art it is necessary to return to Venice. Her chief artist in the seventeenth century was ALESSANDRO VAROTARI, called PADOVANINO from his birthplace, Padua, where he was born in 1590. He was a painter of considerable merit, and an imitator of Titian. He died in 1650.

The most famous Venetian painter of the eighteenth century was ANTONIO CANAL, called CANALETTO, born in 1697. Brought up as a boy in his father's craft as a scene painter; he soon quitted it for a higher calling, and after a period of assiduous study at Rome, became celebrated in Venice as a painter of architectural views. He visited England in 1746, and remained here for two years. Views of Whitehall and of the Thames, executed during this visit, have from time to time been seen in the Winter Exhibitions of the Royal Academy; they show that London must at one time have been one of the most charming and picturesque of capital cities. He died at Venice in 1768. Canaletto possessed an unusual power of faithfully rendering natural appearances, and his pictures have something photographic about them; they are painted with admirable certainty of handling, and are remarkable for clearness of tone and brilliancy of sunlight. He was a master of perspective and architectural drawing, and composed his pictures in

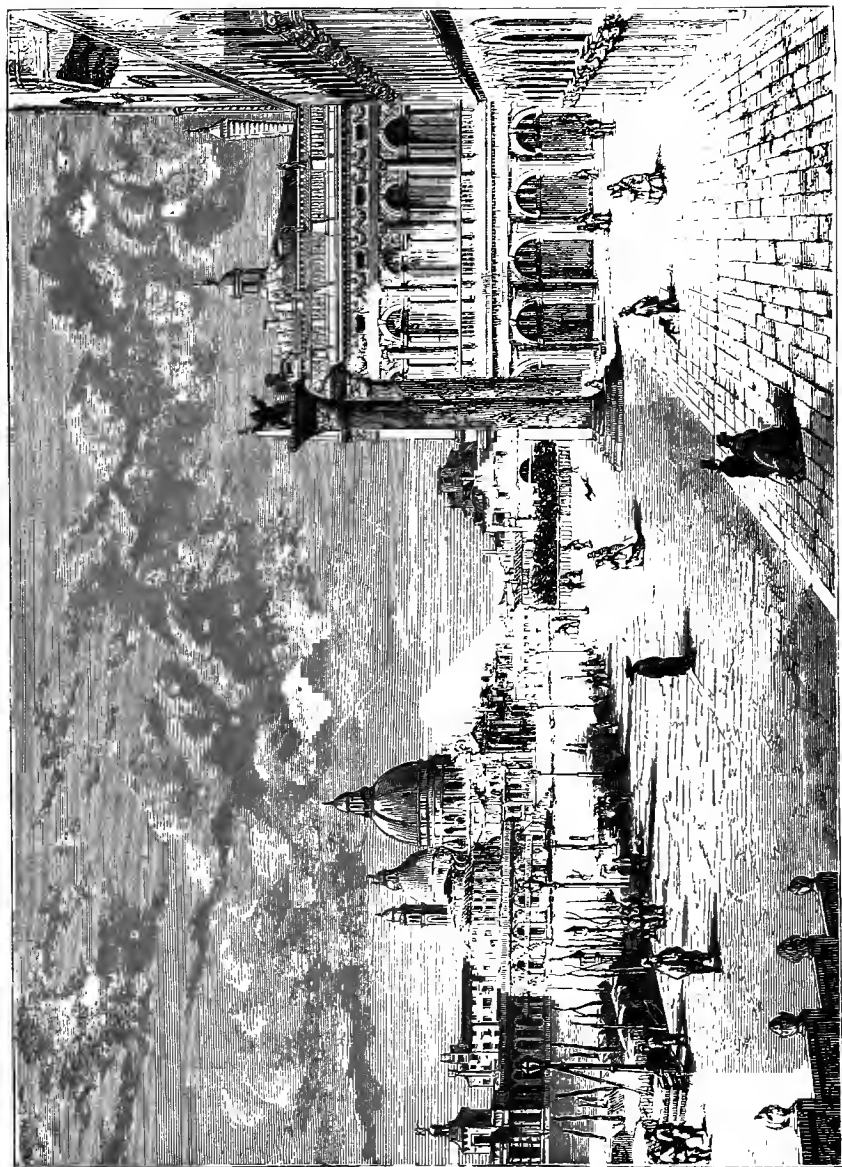


FIG. 77.—VIEW OF VENICE. BY ANTONIO CANALETTO.

a large style and with broad simplicity of effect; he produced a good deal of inferior work, but occasionally, as in the fine series in the corridor at Windsor Castle (not often seen), rose to great grandeur of style, and displayed poetical feeling. He has by modern critics often been compared to his own disadvantage with Turner, who treated similar subjects. But Turner, who was beyond question the more imaginative artist, cannot compare with him in faithfulness to fact, or the very important technical qualities of clearness and precision of touch (Fig. 77). Antonio's nephew and pupil, BERNARDO BELLOTTO, is also sometimes called Canaletto. The two artists resemble each other so closely that their works are not easily distinguished. Bellotto was born in 1720, and died in 1780. Another pupil of Canaletto, FRANCESCO GUARDI (born 1712, died 1793) painted with force and skill, but too hastily and carelessly.

GIOVANNI BATTISTA TIEPOLO (born 1693, died 1770) was the most eminent of the remaining painters of this century; he painted large works in fresco in Venice, in Milan, and in Madrid; he was a mannerist, but of a brilliant kind, founded on the style of Paolo Veronese. The figures in Canaletto's pictures were frequently executed by him.

It is unnecessary in a work of the present scope to deal with the school of painting which exists in Italy at the present day. It would be paying it too high a compliment to regard it as the legitimate successor of the art of those great epochs whose course we have tried to sketch. The modern Italian school is little more than an echo of the modern French. And seeing that there is no principle clearer or more certain than this, that a great national school of art can flourish only when it springs from a sane

and vigorous national existence, it is not to be wondered at if a country so convulsed by the political passions and so vulgarised by the social triviality and meanness of modern times, should be in this respect cast down further than her more fortunate neighbours by the same causes which have soiled even the best art of the nineteenth century with something of dilettantism and affectation.





TRIBUNA DELLA GALLERIA DEGLI UFFIZI, FLORENCE.

THE pictures and sculptures in the Tribune of the Uffizi Gallery are among the most celebrated masterpieces in all Florence. In the centre of this magnificent room are placed five marble statues: beginning on our left in the engraving, there are—

THE YOUNG APOLLO, of the School of Praxiteles.

SATYR PLAYING ON THE CYMBAL.—The head, arms, and feet were restored by Michelangelo.

THE WRESTLERS.—The heads and parts of the limbs are modern.

VENUS DE' MEDICI.—Found in the sixteenth century, in the Villa of Hadrian, near Tivoli. The base (a reproduction of the original base) is inscribed, in Greek, with the name of KLEOMENES, son of Apollodorus of Athens.

THE GRINDER.—Found at Rome in the sixteenth century.

The paintings shown in the engraving, beginning at the left on the lower line, are—

A portrait called *La Fornarina*. By SEBASTIANO DEL PIOMBO.
(Formerly attributed to Raphael.)

The *Madonna del Cardinello*. By RAPHAEL.

St. John the Baptist in the Desert. By RAPHAEL.

Pope Julius II. By RAPHAEL. A replica of the original in the Pitti Palace.

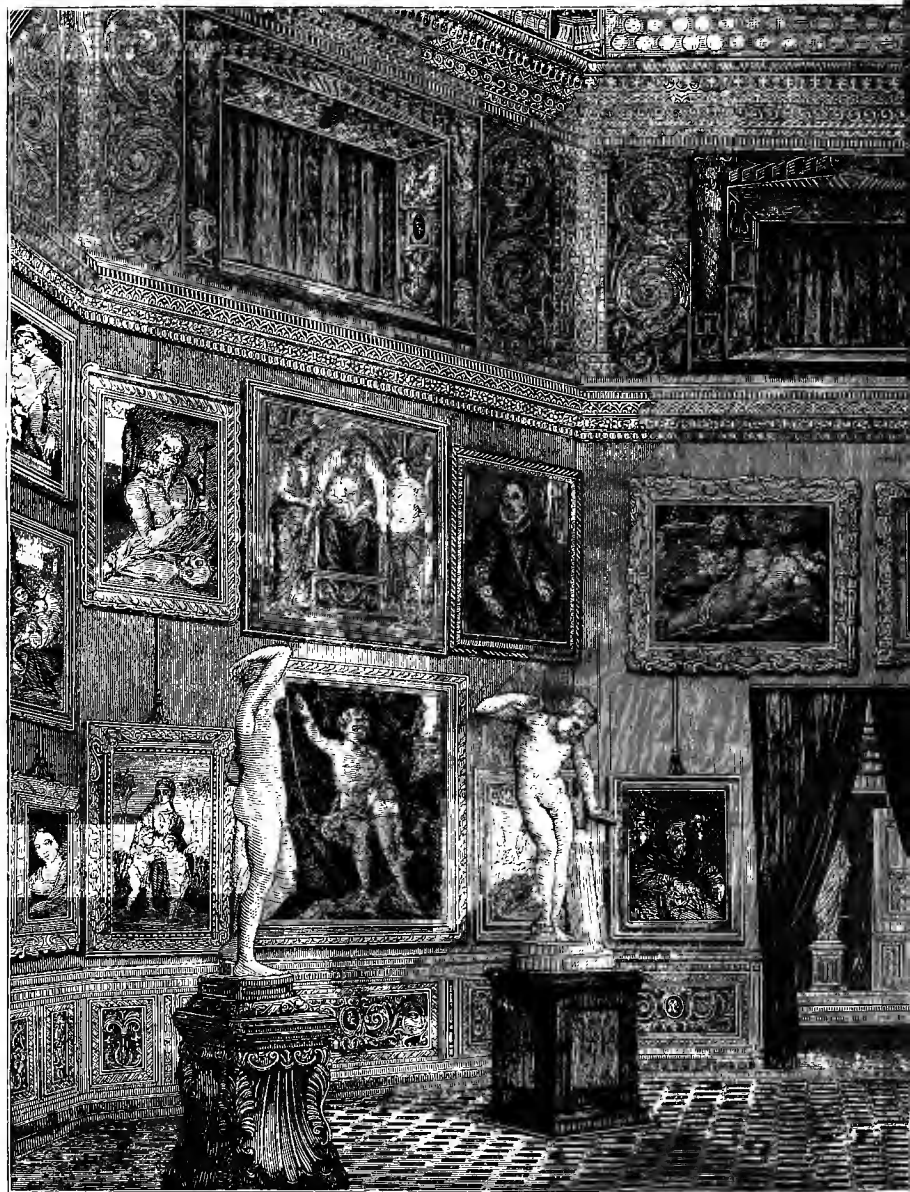
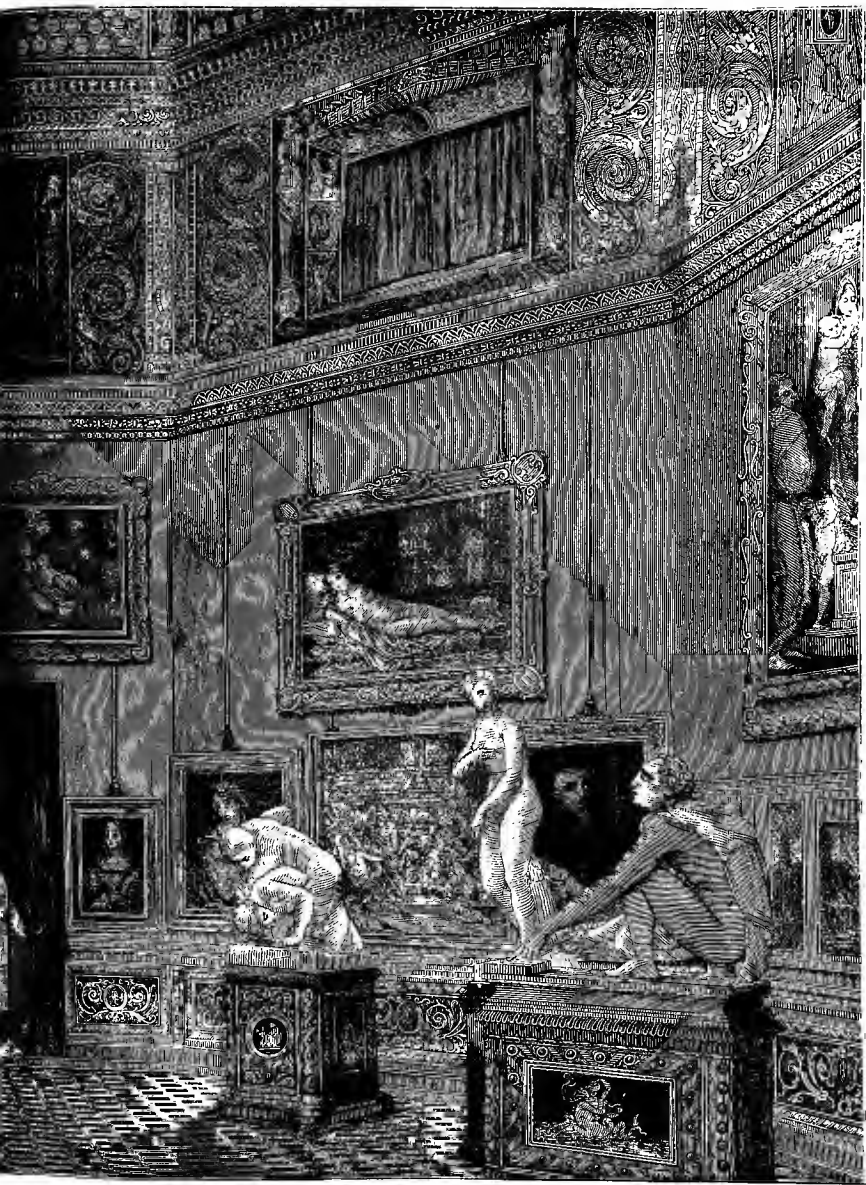


FIG. 78.—THE TRIBUNE OF THE G



GALLERY OF THE UFFIZI, FLORENCE.

TRIBUNE OF THE UFFIZI.

(Doorway.)

Portrait of a Lady. By RAPHAEL.

A Sibyl. By GUERCINO.

Massacre of the Innocents. By DANIELE DA VOLTERRA.

Portrait of Beccadelli, Papal Nuncio at Venice. By TITIAN.

Altarpiece. A Triptych. By MANTEGNA.

And on the upper line of paintings are the following masterpieces—

Saint Jerome. By SPAGNOLETTO.

Madonna with St. John and St. Sebastian. By FRANCIA.

Portrait of Jean de Montfort. By VAN DYCK.

Pan and Bacchante. By ANNIBALE CARRACCI.

Adoration of the Infant Saviour by the young St. John. By PAOLO VERONESE.

Venus (with the little dog). By TITIAN. (The most celebrated of his mythological paintings.)

Altarpiece. Madonna with St. John and St. Francis. By ANDREA DEL SARTO.



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(In the arrangement of the names no notice has been taken of prefixes.)

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